"HER EXCELLENCY" — SIR WILLIAM LLEWELLYN, K.C.V.O., P.R.A.

CHRISTIE'S

SEASON 1929

From the collection of art volumes
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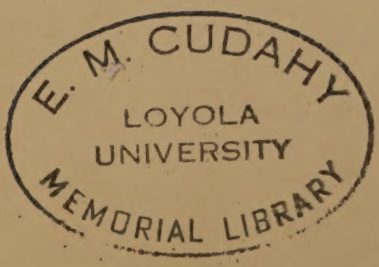

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CHRISTIE'S

1928-9

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THE MAIN ENTRANCE

CHRISTIE'S

SEASON 1929

OCTOBER 1928 — JULY 1929

LONDON
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IN MEMORIAM

Captain V. C. W. Agnew

With the deepest regret
we have to record the death of our Partner,
VICTOR CHARLES WALTER AGNEW,
who passed away on 4th September 1929.

Charles Agnew, who was the son of the late Walter Agnew, a former Partner in Christie's, entered our firm in 1914. On the outbreak of War he proceeded to the Front with his Regiment, The Suffolk Yeomanry, and rendered distinguished services in the field in France and Palestine.

His untimely death is deeply mourned not only by his Partners and the Staff of our firm but by all who knew him as a true friend, a keen sportsman, and an English gentleman.

1887 1929

WITHDRAWN

E. M. CUDAHY
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FOREWORD

THE kindly welcome extended to our Review of 1928 has emboldened us to publish a similar volume recording the chief events of the Season that has just terminated.

Although the Holford sale of last year remains unbeaten as the World's record for a single day's sale of Pictures the Season of 1929 has produced a series of remarkable sales of Works of Art.

The merit of the sales this season has been the high standard of prices that has been steadily maintained from beginning to end of the catalogues, but it is unnecessary for us to write at this juncture upon these matters as we are again indebted to "that Pepys of Art Sales" Mr. A. C. R. Carter for a most admirable review of the sales that have taken place during the last twelve months. Mr. Carter's treatises on these recent art sales will, we are sure, prove of the greatest interest to Connoisseurs at the present day, and we venture to think that in the years to come they will be of considerable historical importance to those Collectors and Connoisseurs who follow the movements and fashions in art. We should like to take this opportunity of expressing our appreciation of Mr. Carter's scholarly review, and to offer him our sincere and cordial thanks for his assistance.

The President of the Royal Academy, Sir William Llewellyn,

has honoured us this year by designing a most attractive Picture for the decoration of our cover, and we are deeply grateful to him for this delightful addition to our volume.

Our publication has been founded on similar lines to the "Christies 1928," and we have to express our gratitude to all the private Collectors, Connoisseurs, and Members of the Fine Art Trade who have so very kindly given us permission to reproduce the important Works of Art that they have purchased at our sales.

No doubt many of our friends may recognize that some important works of art that have passed through hands this season are not reproduced in this volume. These omissions are in deference to the wishes of one or two of our clients who for particular reasons or in a special circumstance desired to remain anonymous.

In conclusion we should like to record our appreciation of the excellent work of Mr. A. C. Cooper from whose photographs, with very few exceptions, our illustrations have been made.

CHRISTIE, MANSON, & WOODS.

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THE WEST ROOM: THE BRAUER COLLECTION ON VIEW

PICTURE SALES OF 1928-9

By A. C. R. CARTER

I

WHEN the Psalmist avowed that his heart was inditing a good matter and that his tongue was the pen of a ready writer he was full of that gusto which a theme of beauty always inspires. For this reason the chronicler, re-surveying in his mind's eye the picturesque procession of rare and beautiful treasures of art passing through the halls of Christie's since the first of these annual issues was published, finds himself replete with stirring memories of another wonderful year's activities.

From beginning to end the season of 1928-9 marched, *pari passu*, to success. There were very few dull days. Sale followed sale with renewed interest and zest and, when the total of picture sales came finally to be reckoned, it was found that it had surpassed that of any previous year at Christie's, and, therefore, any maximum ever achieved by any art sale-room in the world. In attaining this striking result, the programme of events had not to rely on the recurrence of a miracle. There was no picture sale in the past twelve months, covered by this second report, to match that abnormal Holford dispersal on May 17-18, 1928, yielding the extraordinary aggregate of £416,414, towards which over £364,000 was contributed in the first day's sale; yet such was the sustained influx of varied and valuable art properties that an unprecedented grand total was won.

In measuring this achievement I count the events which happened in the season before Christmas 1928 to be of exceptional importance. Indeed, the series of first-class sales which then occurred came as a complete vindication of some pointed comments which I made last year upon the preferences and prejudices of owners and trustees as to the time of the year when a classic collection should be offered for sale at Christie's. The gist of my argument was that, without the fact being disputed that an art sale held in the height of the season has a glamour and a *réclame* associated with the high traditions of King Street, there are still other periods in the sale year quite as favourable for a successful issue.

I stressed especially "the little season before Christmas" as being one of those opportune times, and I adduced the memorable precedent which was made in November, ten years ago, when the second Hamilton Palace sale of family portraits, furniture, and silver amassed over £200,000 at Christie's, followed in the same month by the £96,000 dispersal of the Vernon Wentworth portraits and furniture, and by the Sassoon objects of art and tapestries bringing nearly £40,000.

II

This roseate reminder of the possibilities of a winter season undoubtedly had an effect upon thoughtful owners and trustees of fine possessions, and it was my reward to view the *dénouement* with the calm satisfaction of a prophet. But the most sanguine augur could not have expected such a sequence of sale successes as ensued before Christmas last year. Farmers have been known to pray for rain and then to be drenched. Similarly, Christie's cellars began to be flooded—with treasures—by the end of November. At the end of the first week after the resumption of the picture traffick, the harbinger of good fortune was found—the omen which signified that the market would be passing from strength to strength. The

allusion is to the sale on November 23, 1928 of pictures sent from many and diverse sources—of the kind which, forty years ago, would have been considered well sold at a total of £1,000. Yet the total came to over £13,000 for these "bread-and-butter" lots. Moreover an old panel sent by a Sussex squire fetched as much as 1,700 guineas, greatly to his surprise and elation. Skilful cataloguing is now acknowledged to be one of the fine arts, and when Mr. Alec Martin examined this panel he recognized in it a marked affinity to the technique of that uncommon Flemish Primitive known as "The Master of the Half-Lengths"; one of whose small portraits hangs in the National Gallery, forming part of the collection garnered by the prescient Prince Consort, and presented to the nation in 1863 by Queen Victoria, in fulfilment of his wishes.

The eagerness of professional collectors to replenish their stocks after the summer season was further manifested when a speculative Cuyp-like panel, sent from Plympton by Admiral Bainbridge, raced to 1,500 guineas; and that the market was on the watch for any sporting pictures of merit was proved thus early when a pair of trout-fishing and pheasant-shooting subjects by the once-despised journeyman painter, Dean Wolstenholme, brought 900 guineas. Another sign of keenness in this November sale was the bid of 680 guineas for a flower-piece by the comparatively unknown seventeenth-century Spanish artist, Pedro de Castro. Henceforward the winter season was destined to be remarkable in the annals of Christie's, and those who now truly say that it went off "with a bang" may recall that, in this early sale, was a picture of that famous explosion at Delft in 1654 wherein that rare and gifted master, Carel Fabritius, lost his life.

III

So much for omens and harbingers: now for the fulfilment. In my native county they say that money talks, and there is a con-

sensus of opinion among all political partisans in this country that a Yorkshire Chancellor of the Exchequer has been recently causing cash to be very vocal. Let figures speak then! Such was the volume of sales at Christie's in the first week of December that over a quarter of a million sterling was amassed, towards which a sale of jewels totalling over £188,000 aided largely. In their appropriate sections I shall deal with the varied dispersals which produced this mammoth result. Suffice it now to proceed with the pictorial side, and, in passing, one should allude (in view of the general dearth of contemporary art at auction) to the favourable reception given to Mr. W. Richard Sickert's *Cicely* on November 30. In reaching 660 guineas this characteristic work by the wittiest associate of the Royal Academy made a sale room maximum for him, and I feel that special mention of it should be recorded because it throws into relief the " good old times " when collectors literally fell over each other to bid in their thousands for the best-sellers of Burlington House. It is pertinent, too, here to recall the remarkable fact that later, on March 1, we had the spectacle of the last bid for a huge canvas by Rosa Bonheur, being only 46 guineas, yet this was the identical picture to which I referred as having brought 4,200 guineas in 1888, when commenting in the previous report on the taste of collectors forty years ago.

IV

Although, as stated, the first week's proceedings in December yielded over £250,000, the picture sale on December 7 was accountable for only a modest portion of this—£22,000—yet it must be regarded as the true forerunner of the dispersal on the following Friday, December 14, which will be remembered for many years to come. Before devoting a special chapter to this I should dwell on certain interesting features of the sale on December 7. In the first place it brought into prominence once more the foresight of the

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THE ANTE ROOM AND OFFICES: THE BRAUER COLLECTION ON VIEW

Prince Consort, to which allusion has been already made, for again Mr. Alec Martin had come to the conclusion that a somewhat begrimed picture of a *Madonna and Child*, which had been sent to Christie's by the legatee of an old rector, was by the hand of that early Netherlandish painter, Bernaert van Orley, represented in the National Gallery, by one of the twenty Primitive works shrewdly collected by the Prince in days when very few people in this country cared a rap for such art. As, two days before the sale, I had written an article in the journal with which I am associated, upon the Prince Consort's *flair* and devotion, to which scant justice had been paid, I was greatly interested when this old parson's picture realized 1,250 guineas, recalling the fact that in Lord Northwick's sale in 1858, the art of these Primitives was so little understood and less appreciated that the fourth Marquis of Lansdowne was able to pick up a Van Orley *Madonna* for the bagatelle of 13 guineas.

The sale included also a few pictures and drawings belonging to the late Marquis of Lincolnshire (the sale of whose furniture will be duly noted in its proper place) and it was piquant to see three clever Rowlandson drawings, which used to be valued at a guinea apiece, total 460 guineas. Although the Marquis's Opie portrait of *Lady Musgrave* was not in the class of that fine picture of a young man reading which fetched as much as 3,000 guineas in the Holford sale (having cost only $15\frac{1}{2}$ guineas in 1867) it afforded an instance of the general advance in values of the "Cornish Wonder's" portraiture. Only three years before, the Marquis had walked into Christie's to inspect the pictures sent for sale by his old friend, Sir Richard Musgrave, and as he liked this Opie Musgrave, he instructed his agent to buy it. The price then paid was the very moderate sum of 22 guineas compared with the 310 guineas given on December 7.

V

The atmosphere was now charged with emulativeness and eagerness, and the market was therefore on its toes in the expectancy of seeing a collection of the first rank put up for open competition. Ardent bidders had not long to wait, for immediately after the December 7 pictures had gone, Mr. Lance Hannen and his able staff proceeded to hang the famous Tatton Turners and Canalettos[1] sent from Preston. It is just to state, in this connexion, that the senior partner of Christie's does not merely look on or superintend on these occasions. As an old Cambridge Blue he still believes in team work and insists on shifting a heavy picture with the best of his men. As usual, every picture and drawing could be seen tastefully hung by midday on Saturday—an object-lesson in itself to both amateur and professional picture-hangers.

The view-days which followed before the memorable dispersal on December 14, gave opportunities to thousands of admiring visitors, many of whom could never have seen such an array of precious Turner drawings in pristine preservation; such a quartet of early and powerful Canalettos; or such a grandiose Zoffany group which was among the other properties included in a dispersal destined to bring the extraordinary aggregate of £145,745. I have rarely known such anticipatory excitement and interest to be displayed, and, on all sides it was shown that " given the goods " (as a veteran dealer put it) the so-called " season " did not matter a single iota. Unquestionably every frequenter of Christie's was agog: the scene was set for a classic dispersal.

VI

When Mr. Lance Hannen mounted the rostrum on December 14 he saw before him one of the most crowded audiences of his

[1] Canaletto is a nick-name. The true name is Canal or Canale.

career and, as the first half-hour had to be devoted to the Turner drawings, he must have thought of many celebrated sales in which Turner had won posthumous triumphs.[1] The continuous championing of Turner's pictures and drawings at auction by the Agnew family forms a very proud chapter of achievement. As their first Turner purchase at Christie's was in 1859 (eight years after the death of the great painter), the period of the Turner-Agnew association has now reached seventy years, and it is doubtful whether it can be matched by any analogous record in the chronicles of art sales. Many instances of the Agnew ardour could be cited. Suffice it to mention an outstanding example. In the Bullock sale, 1870, the late Sir (then Mr.) William Agnew gave 2,560 guineas for that celestial vision of Venetian sunshine, the picture of *The Dogana and Salute*. In the Sir John Fowler sale, 1899, he raised the price to 8,200 guineas. In 1927, one of his grandsons, Mr. Colin Agnew, paid the Turner maximum, 29,000 guineas, for this superb work in the sale of the collection of James Ross of Montreal, once an engine-driver in Aberdeen. Therefore, as Mr. Hannen looked on Mr. Gerald Agnew sitting to his right, he would remember his grandfather, Sir William Agnew, his father Morland, his uncle George, and his cousin Lockett, who used to occupy that chair and bid up manfully for Turner's masterpieces. He would also remember that, despite the great sums given at Christie's for Turner drawings by these Agnews of a bygone day, it was Mr. Gerald Agnew who beat every family record by giving 6,200 guineas in the Drummond sale, 1919, for the beautiful *Zürich* bought by his grandfather for 1,200 guineas in the Novar Sale, 1878. This was one of the now renowned drawings for which Turner tried hard to obtain 1,000

[1] That Turner foresaw his future triumphs at auction is proved by the fact that, as far back as 1827, he attended the Lord de Tabley sale and bought his own *Sun Rising in a Mist* for as much as 490 guineas. This is one of the famous pair which he bequeathed to the nation on condition that they should be hung between two paintings by Claude.

guineas from Griffith of Norwood in 1842, but in the end had to be content with 800 guineas, that is, 80 guineas apiece. As the magnificent Tatton Turner drawing of *The Rigi at Sunset* or *The Red Rigi* was another of the famous ten, and had captivated every Turner lover on the view-days, Mr. Hannen soon divined that Mr. Gerald Agnew had come to fight for it *contra mundum* in the old style. It was evident, too, that his chief opponent would be a well-known shipowner sitting close by, as this gentleman showed his mettle in winning, at 2,400 guineas, a *Lausanne* drawing which had been preserved in the old portfolio from W. G. Rawlinson's collection. The *Rigi* was the thirty-sixth and last Turner in the catalogue, and, as soon as it was placed on the easel, the bidding began at 1,000 guineas, and almost in the time that it takes to write this sentence, Mr. Gerald Agnew had beaten the shipowner at the maximum Turner drawing price of 7,900 guineas.

I remember this selfsame drawing falling to the bid of Lockett Agnew at 2,000 guineas in the Taylor sale, 1912, and I remember, too, an old curmudgeon stigmatizing the price as " mad." Let us hope that he is now having many a pleasant chat in the Elysian Fields with Turner—and with Lockett Agnew. He should, too, meet that eminent business man and statesman, the Right Hon. W. H. Smith, truly a real worshipper of Turner for, many years ago, seeking a sure distraction from affairs, he asked " Old Woods " of Christie's to pick for him half a dozen Turner drawings. He always kept the soothing six in a portfolio, and it was his wont to contemplate them in quietude. At his death they were found in his house—still in the portfolio—and Lockett Agnew (who told me the story) bought them, eventually letting old Sir Joseph Beecham have them. At the Beecham sale, 1917, the precious six brought the " mad " total of 14,850 guineas. About the time that Mr. Smith bought these six Turners, he also gave 4,200 guineas for that Rosa Bonheur picture which I have mentioned already as realizing only 46 guineas last season.

This Tatton collection, which caused this furore on December 7, was formed in the last century by the owner's forbear, Robert Townley Parker and, when the 36 drawings and 27 pictures constituting it had been sold, the total for this alone came to £112,927 —an average of nearly £1,800 a lot. The average for the twenty-seven pictures was as much as £3,300, and as the highest bid was 12,500 guineas given on two occasions, first for the Reynolds portrait of *Anne, Viscountess Townshend*, and second, for a small Vandyck portrait of a *Genoese Officer*, it will be gathered that the all-round bidding was unusually high.

A very interesting theory concerning this Reynolds picture has been propounded. Up to its appearance at Christie's it was always held that, although the "original" portrait could never be discovered, this Townley Parker version was only a replica. But at the time of sale documentary evidence was produced which established this portrait to be really the lost original. It is certain that it was acquired about fifty years ago from a descendant of the Lady Townshend portrayed in somewhat secretive circumstances. As for the Vandyck bringing also 12,500 guineas, this had been acquired in 1823 from a collection in Madrid at a frugal sum. The portrait was now bought by Messrs. Vicars, acting for the owner of many telling Vandycks.

Notwithstanding these, the company found the chief attraction to lie in the superb set of Canalettos, proved by accompanying documents to have been painted in 1725-6 for Signor Conti of Lucca for 90 sequins (about £45). As the quartet realized 24,500 guineas, the highest price being 6,400 guineas, given by Messrs. Colnaghi for *The Rialto*, and the second, 6,300 guineas, paid by the Savile Gallery for the *Church of SS. Giovanni e Paolo*, every previous Canaletto auction figure was surpassed. In days to come I am convinced that many art lovers will talk proudly of having had the privilege of seeing these magnificent masterpieces, about which

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SALE, MAY 2ND, 1929. OFFERING THE PORTLAND VASE

there could be no possible doubt whatever as being by the master in his young strength and vision.

VIII

One of the surprises was the courageous bid by Mr. Frank Sabin of 7,200 guineas for Titian's portrait of *Daniello Barbaro*, which, in less appreciative times, had brought only 38 guineas in the Tarral sale, 1847, and 60 guineas in the Beauclerk dispersal, 1877. I mention this as illustrating the Sibylline process now governing picture valuations. Year by year the number of works of the first rank becomes more depleted owing to their absorption by national and public institutions, so that the market keenly awaits every available opportunity. In addition to the Tatton Turner drawings, there was an early work in oils, *Bonneville, Savoy*, with a view of Mont Blanc in the distance. This had been bought as recently as 1919 in the Camperdown sale at 3,600 guineas, but the price advanced to 5,800 guineas. When Ruskin saw the sketch for this he declared that mountains had never been drawn before at all, and would never be drawn so well again.

As much will have to be written about the sporting pictures of the year, reference should be made here to a very remarkable panoramic view of *Newmarket Heath*, done about two centuries ago by that painting Father of the Turf, John Wootton, which was also one of the Tatton pictures. This was bought at 2,000 guineas by Mr. Fred Banks, on behalf of Lord Woolavington, who now possesses quite the finest private collection of sporting pictures in the world, even if some ardent collectors in America are endeavouring to outstrip him.

IX

If the Tatton collection has been treated at some length it is because I desire to stress the fact that fine pictures will bring their full value at Christie's in the winter season, and that it is quite

unnecessary for owners to wait for a date in the summer, when there may be even a risk of finding a suitable time in an overcrowded programme.[1] This December sale proved, too, that Zoffany, whose auction apotheosis had seemed imminent in the previous season, found every worshipper ready to acclaim, in terms of high finance, the remarkably picturesque group of *The Family of Sir William Young*. In reaching 7,000 guineas this masterly composition established a Zoffany maximum (to be equalled later), and although Messrs. Knoedler bought it, one has relief in knowing that the beautiful group now hangs in a Park Lane mansion instead of one in Fifth Avenue. It is one of my dreams that, some day, the National Gallery will possess not only a room filled with picked sporting pictures, but one containing some noble works by Zoffany.

When Mr. Alfred Ellis paid 4,700 guineas last year for the portrait of the Old Berkeley huntsman, Thomas Oldaker, on his favourite mount, by J. Nost Sartorius, all the Old World wondered, yet they were not surprised in America, where they are now prepared to pay Old Master prices for these pictorial records of the sports and pastimes of Old England. In this December sale Sartorius received another welcome, when a pair of scenes painted in 1785 of *The Belvoir Hunt* (where they still keep three packs of hounds) was bought for 3,100 guineas by Messrs. Ackermann, who have a big clientele in New York. Even a picture of *The Old Surrey Staghounds* by the almost forgotten William Barraud was potent enough to fetch 1,100 guineas; such is the strength of this modern craze.

X

The sale included an unusual array of brilliant pastels by John Russell, R.A. (that active Methodist who used to try to convert his

[1] In addition to Court functions and to such fixtures as those associated with Epsom, Newmarket, Ascot, and Goodwood, Lord's and Henley, Society has now to reckon with the lure of Wimbledon, Ranelagh, and the motor track.

sitters and once got into a pretty pother at Cowdray House for his pains), the chief of which were *The Persian Sibyl* at 780 guineas, and *Miss Darby* at 720 guineas. There was a piquant auction story concerning a Guardi view of *The Guidecca*, for which that shrewd discerner, the late Ayherst Buttery, gave 1,950 guineas. It was stated that the lady who had sent it to Christie's had bought it at a country sale for only £8.

Lastly, a lady collector of a century ago was brought to mind when the collection formed by Mrs. Whyte was sold. This astute woman once possessed a portion of the famous predella of Raphael's *San Antonio* altar-piece, which is now in the Pierpont Morgan collection; her *Pietà* portion being one of the gems of the Mrs. John Gardner collection in Boston. The chief picture remaining proved to be a Van Goyen river-piece which she had picked up in the Duchess of Ancaster's Sale, 1818, for 20 guineas, but, as Van Goyen's pictures are coveted to-day, it went to 1,120 guineas. Such were some of the features of this remarkable December dispersal (and an engaging portrait of a hoyden ascribed to Hazlitt's astute conversationalist, John Northcote, R.A., bringing 2,700 guineas, should not be omitted), but when everybody thought that there would be nothing of importance in the sale, four days before Christmas, the Colnaghis "spotted" a charming little group of a lady and her children relieving a cottager, by William Redmore Bigg, R.A. (1753-1828), and celebrated the centenary of this truthful English painter by bidding up to 2,000 guineas for it. This is the type of old rural picture, of which Wheatley's four delightful glimpses of the life of an eighteenth-century country girl (bought last year for Viscount Bearsted at 8,100 guineas), are such excellent examples, which makes a strong appeal to the American collector, and it was noteworthy that Mr. Dan Farr of Philadelphia was the underbidder.

XI

For some time after the resumption of activities at the end of January, the main interest of collectors was diverted to a very fine sequence of dispersals of noble family silver and furniture, to which descriptive reference will be made later. Picture lovers gleaned that some remarkable treasures would be offered in the time-honoured season but, in the meantime, they found a goodly number of speculative opportunities in the appearance of various tempting canvases and panels. Such an occasion happened on February 1 when a New Zealand lady had the great satisfaction of finding that Mr. A. de Casseres had beaten the Dutch dealers at 3,000 guineas in the contest for her Salomon van Ruisdael picture of *The Ferry*, 1644. This elation was the keener because, in 1923, she had submitted the picture before; having placed a somewhat prohibitive reserve upon it in the knowledge that one of this artist's works had brought as much as 1,750 guineas in 1914—then an auction maximum. The incidence of the Dutch Exhibition at Burlington House doubtless affected the market's interest, and continued to do so. Another interesting incident was the success of another of this lady's pictures, a François de Troy garden and fountain scene which reached 2,300 guineas.

It does not necessarily follow that, because a restless—and frugal—collector has filled his house with pictures, his possessions will "turn up trumps" at auction, or later. A man has to have the knowledge or *flair* of a William Graham, a Charles Butler, or a Robert Benson for this to happen. Therefore a Penarth worthy's houseful of frames, although it had been the talk of the countryside, did not pass muster at Christie's on February 8. Even the total of the pick of these did not exceed £1,650, and the only time when he dipped into the lucky bag, was when he bought a Downman portrait of John Howard, the philanthropist, for 7 guineas in 1925, which brought 135 guineas. Sent by the trustees of the late J. B. Sutherland, a small Raeburn portrait of *Mr. Walker of Drumsheugh*

caused Mr. Buttery to see possibilities in it, and he gave 1,650 guineas to win it.

XII

Forgotten history is often revealed at Christie's, and when Mr. Lance Hannen reached a quaint little panel on February 23 he made the long speech (for him): "We find that this little panel is a portrait of *Philip le Beau*." The gay young dandy, portrayed by some close associate of Hans Memlinc, was shown wearing the Order of the Golden Fleece, which caused some critics to rush to the conclusion that the portrait was of the founder of the Order, Philip le Bon—the great-grandfather of the sitter. But this anachronism was excelled by another authority who confused Philip le Bon, of Burgundy, with Philip le Bel of France (1268-1314), disregarding the fact that the Order of the Golden Fleece was founded much later, 1430. That shrewd professional collector, Mr. Rothschild, was wise in buying this much-discussed panel at 950 guineas.

I have already alluded to the Rosa Bonheur incident of March 1. It is not fair to the reputation of this painter to ascribe the fall from 4,200 guineas in 1888 to 46 guineas in 1929 for the *Labourages Nivernais* wholly to a change of taste or fashion. One should mention size as a factor, and, to-day, few people have space for pictures of many square feet in dimension. Public galleries, too, have apparently all the Bonheurs required. Her *chef-d'œuvre*, the magnificent *Horse Fair*, cost the Metropolitan Museum in New York £12,000.

Few people to-day remember that highly respected friend and foe of William Agnew—William Vokins—who was a very shrewd and quaint man. He made many telling epigrams and wise sayings, and one was "March is the real month for art sales." The winter season hardly existed in his day or he would probably have prophesied that. He was discerning, however, in discounting the

general belief in packing sales into the season at its height. The week ended March 15, for example, contained a £35,000 silver sale, a £57,000 furniture sale, and a sale of pictures unexpectedly totalling £37,700. The latter was not due to the Gabriel collection of pictures of sea-fights, as the day for these has yet to come, but to two little Guardi views of Venice, and to a few Dutch pictures which made a strong appeal to collectors.

Having read about the New Zealand lady's good fortune on February 1 with her 3,000 guineas Salomon van Ruisdael, an Army officer at Dorchester dispatched his *Dordrecht* panel by the master, and had the delight of finding it to be worth 3,300 guineas. Yet a gentleman in Kent had an even more welcome result as his pair of Guardi Venetian pictures totalled 7,800 guineas, and his Canaletto *Grand Canal* picture realized 1,900 guineas. The sale contained also a speculative little panel Rembrandt study of an old man, 2,600 guineas, and a Holbein-like portrait, with a coat-of-arms, 1,450 guineas. Jan van Goyen's 1647 panel of a view towards Haarlem was much admired by those who had been to Burlington House, and Mr. Alec Martin, acting for a Canadian collector, had to give 2,350 guineas for it.

Richard Wilson's 4,100 guineas *River Dee* triumph in the Holford sale last year, was bound to have its sequel, as will be shortly shown in dealing with the sale on June 14. In the meantime a gentleman at East Grinstead tried his luck with a Wilson river view, showing Cader Idris in the distance, which had been bought for the then goodly sum of 390 guineas in 1884. This rose to 1,700 guineas. The temper of the market was also evinced when a large Tintoretto theme, which had fetched only 29 guineas in 1917, advanced to 700 guineas, and when a Canaletto view of the Canareggio, estimated at only 56 guineas in 1901, leapt to 620 guineas.

Although such a sportsman and keen judge of the trend of the market as the late Lockett Agnew always maintained that sporting pictures were much undervalued and that their day would come, he really never divined how high and wide those leaps and bounds would be. Else he would not have allowed any rival to buy for a mere 700 guineas Stubbs's mighty portrait of the still mightier *Eclipse* at the Gilbey sale, Elsenham, in 1915. Gone are the days when pictures of the thrilling joys of the hunting-field could be picked up for a few guineas. For many years such had no " quotation " at Christie's and, as I pointed out last year, not until 1892 did a Sartorius bring 90 guineas at auction.

Without affording the spectacle of huge sums, the sale on April 12 exemplified the eagerness of collectors for any available pictures of this class which cross over to America as regularly as the mails. Thus a little portrait of Sam Dumbleton who, in 1834, was the trusty whipper-in to Dick Knight, the famous huntsman of the Pytchley, painted by J. Ferneley on an off-day, " out of love," realized 340 guineas. I say " out of love " because Ferneley would not be getting more than 20 guineas when painting Sam's lords and masters. Again, too, a portrait of Lord George Bentinck's 1836 St. Leger winner *Elis*, by the despised Abraham Cooper, R.A. (1787-1868) fetched 550 guineas. The interest of this really well-painted picture is partly historical, because this race-horse was the first to travel in a van, and Cooper took pains to include this as an accessory to the background. Poor old Cooper! In 1859, when he was seventy-two, he had the misfortune to exhibit a picture in the Academy, called *The Fusee*. Those were the days when there were more libels than libel actions, and the savage Ruskin, enraged at a picture devoted to " the athletic exercise of smoking," went on to state that a man may write R.A. after his name and yet not be able to paint a gutter. In addition to the Ferneley portrait of the whipper-in, three other Ferneleys brought 1,840

guineas between them, and a pair of fox-hunting scenes, 1,120 guineas. No wonder that country squires, confronted with the inexorable demands of taxation, seize the opportunity of selling their pictorial sporting records of happier days.

XIV

In my early days at Christie's I used to see Fantin-Latour's exquisite flower-pieces fetch 20 guineas at the most. Indeed it was not until 1894 that one attained 50 guineas, and one of Mr. W. W. Sampson's experiences was to find, on his arrival in London in 1896, that, after putting three Fantins in his window (almost opposite Christie's) at the price of 20 guineas each, nobody wanted them. Since then there has been many an auction furore and, in 1924, one saw a beautiful rose-subject attain the Fantin maximum, 2,600 guineas. As few have made an appearance since, the example offered in the A. T. Hollingsworth sale, April 19, attracted much notice, and several dealers came over especially from Paris to compete for it, but Messrs. Reid and Lefèvre won at 1,550 guineas.

The late collector owned also one of those ten Turner drawings, for which the artist tried to obtain 100 guineas apiece in 1842, and had to be content with 80 guineas. This *Splügen Pass* had a special interest in that Ruskin had tried—and failed—to persuade his father to buy it for 80 guineas. Later, in 1878, a band of his friends conceived the very appropriate plan of subscribing 1,000 guineas and buying it for him. On April 19 it realized 1,800 guineas, and would certainly have fetched much more if some of the effects of exposure to sunlight had been less discernible. The collection was eclectic and contained works of the Barbizon and modern Dutch schools, some of which showed depreciation in view of the diminished demand compared with the favour bestowed twenty years ago; but, generally, the property recouped the estate with the original

outlay. Again, a Richard Wilson helped with a profit, the view of *Tabley House*, bought in the Fenton sale 1880 for 67 guineas, advancing to 820 guineas. This and others assisted in redressing some of the fluctuations such as the revaluation at 840 guineas of Corot's *Souvenir de Zuydcoote* which had realized 1,900 guineas in the Sir Horatio Davies sale, 1903. When this former Lord Mayor of London gave a dinner "in honour of art" over 30 years ago Phil May was one of the guests. To mark the occasion several fine pictures from the Davies Collection were hung in the reception room. This Corot was there, and there was also an especially good picture by the *animalier*, Van Marcke, which Phil May openly admired. Turning to me he exclaimed: "By Gow, if I could paint cows like that chap, I would chuck up Art and go in for his job!"

XV

The time was now ripe for the advent of the Brownlow pictures, accompanied by a cohort of fine works from diverse collections, sufficient to make up one of Christie's famous catalogues. The sale which ensued on May 3, totalling over £124,000, was full of incident, and provided the sale maximum of the year when Messrs. J. S. Goldschmidt of Frankfurt gave 17,000 guineas for the Brownlow Vandyck portrait of that seventeenth-century president of the Chamber of Commerce at Brabant, *Jacques le Roy*. To continue with the Brownlow pictures: the Rembrandt panel of *Isaac Refusing Esau His Blessing* was bought by Mr. Francis Howard for 8,000 guineas; the small Vandyck portrait of his friend, the French engraver, *M. Leclerc*, was one of the bargains at 3,200 guineas, and the small Titian *A. Navagero*, a portrait of a Venetian poet and diplomat, fetched 3,100 guineas. The famous Robert Benson collection of Italian Primitives contained many a picture picked up for the price of a song in the memorable William Graham sale 1886 (a year before my time), and a reminder of this dispersal was

a Battista de Dossi scene from *Orlando Furioso*, which then brought a paltry 22 guineas, but leapt to 3,000 guineas on May 3. Lord Brownlow also sent his well-known Hoppner family portrait of the *Cust Brothers* which had not been seen in public since it was lent to Birmingham in 1903. It was known that he had been compelled to sell his Belton House silver, furniture, and pictures in order to meet the demand for Death Duties. The Hoppner was included as a sort of last resort in the event of the picture sale total not being sufficient for the balance. As the pictures sold provided the necessary sum this magnificent Hoppner was withdrawn at 10,000 guineas to go back home again.

It would seem that the ladies have most of the luck at Christie's, and another striking instance of this was provided by the appearance of a Rembrandt *Portrait of a Warrior* belonging to an admiral's wife, whose father had bought it in Newcastle over sixty years ago; the story being that it had once been in an old château in Portugal. This did not cause the lady to build any castle in Spain. She knew that some of her friends, including the late Sir Hugh Lane, had often been puzzled by the picture, but she sent it to Christie's with no exalted idea of its value, and was prepared to be satisfied if it brought the handsome sum of 500 guineas. Indeed she did not feel it necessary to attend the sale, and was out for a walk when the telephone message was sent to her home in Hampshire announcing the joyful tidings that the Rembrandt had brought as much as 15,600 guineas. The professional bidders showed no hesitancy in their belief in the merits of the picture, and the Savile Gallery added it to their many sale-room captures.

XVI

I remember Charles Wertheimer's glee in giving 1,050 guineas, in the Charles Huth sale, 1895, for Morland's *Visit to the Child at Nurse*, for it then marked this essentially British artist's maximum.

Ten years later, in the Tweedmouth sale, Charles Davis paid 4,000 guineas for the delightful glimpse of the humours of rural life, *Dancing Dogs*, which Mr. Walter Burns sent for sale on May 3. It would have been a misfortune if this capture of the eternal fun of the fair had left England, and Messrs. Vicars won it for a private collector at home at the worthy price of 8,800 guineas. This beats the *Benevolent Sportsman*, a much larger picture which fetched 5,200 guineas in the Beecham sale, 1917. When Sir Joseph Beecham bought this for £2,500 he made the characteristic remark that he required a "full-dress" Morland, and was prepared to pay a "full-dress" price for it. Romney's *réclame* in 1929 was due more to much-discussed incidents outside the auction room, but in this sale on May 3 was one of his poses of *Emma as Cassandra*, apparently the portrait which was bought by her protector, Charles Greville, for 51 guineas in Alderman Boydell's sale, 1805, and re-sold for 31 guineas in 1810, after Greville's death. An American visitor saw it on the view days and instructed his agent to buy it; the price, 8,500 guineas, being Romney's highest for the year. Lord Stalbridge sent a Moroni portrait of a *Nobleman in Armour*—just the decorative adjunct for a private armoury—and accordingly Mr. Permain, who buys fine arms and armour on behalf of a well-known American collector, saw to it that he acquired this well painted work at 3,800 guineas. Such were the salient features of a busy day, to which should be added mention of a characteristic Goya cathedral interior *The Sermon* at 2,800 guineas; a pair of Wheatley portraits of the *Winstanley Wood Family*, 2,000 guineas, and of two children of the same family, 2,300 guineas.

XVII

Continuing to treat these picture sales in chronological order, I find that the chief events before the remarkable dispersal of Richard Wilson's pictures on June 14 included another Fantin-Latour

flower-piece (sent this time by the gentleman at East Grinstead who owned the 1,700 guineas Wilson sold on March 15), which realized 1,450 guineas—a big advance from its purchase price, 48 guineas, in 1894. Sporting pictures also maintained their hold, and, on June 7, one of hounds in full-cry by Francis Sartorius, father of J. Nost Sartorius, reached 1,500 guineas. For this the painter would receive not more than 20 guineas. When he visited the de la Poles in Devonshire in 1784 he painted a meet, with the delightful ornament of Anne, Lady de la Pole, sitting in her open carriage. This was the lady whose portrait by Romney fetched 39,400 guineas at Christie's in 1913, and 44,000 guineas subsequently in the Michelham sale.

The total of over £65,000 on June 14 was helped by seventeen beautiful Richard Wilson landscapes bringing £20,000, and every lover of this great artist's atmospheric charm felt that poetic justice had been done at last when the idyllic *Thames at Twickenham* attained the Wilson maximum, 6,400 guineas. A generous gift to the nation ensued. Mr. Wilson and Mr. Mark Oliver of the Savile Gallery bought at 900 guineas the *Hounslow Heath*, and asked Mr. Hannen to state that they desired to present it to the National Gallery. The fine *Lake of Nemi* realized 3,100 guineas and, as I watched the enthusiastic bidding, my mind went back to the sale at Christie's on April 14, 1888, when I saw twelve Wilson landscapes total the paltry sum of 501 guineas. Wilson's Dutch parallel, Jan van Goyen, to whom reference has already been made, received further honour when a view of *Nimeguen* attained 3,300 guineas; two others, from the Culling-Eardley collection, bringing 2,550 guineas between them. A very interesting feature of the sale was the appearance of several small Gainsborough portraits of members of the Kilderbee family, one of whom the artist designated in his will " to act as overseer " of his estate. It was to Samuel Kilderbee that Gainsborough, when dying, said: " They must take me altogether—liberal, thoughtless, and dissipated." The Savile Gallery

gave 8,800 guineas for the *Mrs. Dupuis*, and 4,400 guineas for the *Mrs. Kilderbee*. Mention should also be made of a large picture by Hubert Robert, *The Fountain*, 2,400 guineas, in view of the fact that, a week later, another work, *Roman Buildings*, caused the Seligmanns of Paris to bid up to 5,600 guineas.

This sale on June 21 afforded other surprises, and few expected that the Princess Paley's pictures, removed from her late husband's palace, at Tsarskoye Selo, by arrangement between a syndicate and the Russian Government (and with the consent of the Princess Paley), would contain forty-nine capable of totalling over £25,000. The auction success of the Frenchman Robert seemed appropriate, because he had a miraculous escape from the guillotine during the Reign of Terror, another man of the same name being sent to execution in his stead. The Russian palace, too, had housed a delightful Vandyck portrait of Charles II as a young boy, for which Mr. Dudley Tooth gave 4,600 guineas. A small Nattier portrait of a Court lady yielded 3,500 guineas, and a Canaletto view of the Giovanni and Paolo Church in Venice, 1,700 guineas.

XVIII

During the course of the £129,000 sale on June 28 listeners-in throughout the country had the second opportunity of having a picture sale broadcast for them. The first time this occurred was at the end of the Carnarvon sale on May 22, 1925, but, until television is perfected, the scene at Christie's cannot be adequately conveyed. The guiles and wiles, the tricks, the toys, "dissembled with an outward show" by wary bidders, should be seen to be believed. Even then, only the auctioneer can watch the whole game. How many frequenters of Christie's have ever climbed into the rostrum to understand the auctioneer's coign of vantage? Moreover, how can a nod or a flicker of the eyelid be broadcast?

The sale began with Viscount d'Abernon's few pictures offered

on account of his vacation of Esher Place, the most alluring of which was Reynolds's quaint portrait of a baby girl archly wearing her mother's cap. This *Mob-Cap* was bought for the Baroness Burdett-Coutts in the Samuel Rogers sale, 1856, for 780 guineas, and Lord d'Abernon acquired it in her sale, seven years ago, for 2,000 guineas. After much vigorous nodding by Mr. John Major, he won it at 6,000 guineas. Bought originally for frugal sums, a Ghirlandaio *Nativity* realized 2,100 guineas, and a Mainardi *Madonna and Child*, 1,900 guineas. The large Reynolds group of *Judge Dunning and his Sister*, much admired by Millais in his day, found a last bid of 3,800 guineas.

I consider it to be a subject of national regret that no patriotic bidder was found to withstand Mr. Dan Farr of Philadelphia when he won, at 7,000 guineas, that marvellous composition by Zoffany of *The Dutton Family*, sent by Lord Sherborne, a veritable reflection of eighteenth-century English taste and breeding. How strange it seems that, whereas an Englishman presented an elegant Zoffany to the Berlin Museum in 1908, our National Gallery still lacks an example worthy of a painter comparable with Hogarth. On the view days a slashing full-length cavalier portrait by Vandyck of the *Earl of Peterborough* was submitted to much close inspection, and it was generally agreed that it was not in such a fine condition as the dominating *Abbé Scaglia*, which was bought for 30,000 guineas by the present Lord Camrose in the Holford sale last year. Finally it fetched 9,500 guineas, and shortly after the sale, Messrs. Spink dispatched it to be hung in the Tudor Hall of a departmental store in Montreal. Delighting in being dubbed " The Modern Barnum," Mr. Ringling succeeded in winning, at 7,800 guineas, Rembrandt's large *Descent from the Cross*, belonging to the Comtesse de Behague. When this left the Duke of Abercorn's collection, thirty years ago, it was subjected to much discussion. Mr. Ringling took also at 2,100 guineas a Moroni portrait of *General Mario Benvenuto*, in shining armour, and the chief Knoedler purchase was an attractive

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Romney portrait of a boy-officer, *William Rumbold*, who was present at the taking of Pondicherry in 1778, at the age of eighteen. This realized 8,200 guineas. Another small portrait, Raeburn's *Miss Lilias Campbell*, brought 8,000 guineas (1,800 guineas in 1902), and another of *James Edgar*, 4,400 guineas (only 350 guineas in 1901). These were in the J. J. Moubray collection from Kinross, another in it being Gainsborough's *General Meyrick*, 4,400 guineas. At various times pictures from the Erle-Drax collection have been sent to Christie's, and on this occasion two reached high figures. Mr. Leopold Davis gave 7,500 guineas for a Giovanni Bellini panel of *The Repose in Egypt*, which had fetched only 102 guineas in 1859, and for an *Assumption* by Neri di Bicci, once an altar-piece in the convent of the Florentine Church of the Trinità, the Savile Gallery paid 7,100 guineas. I should mention also that the chief Opie sold in the year, appeared in this sale, a portrait of the *Hon. Mary Legge*, which realized 2,500 guineas.

On the following Friday, July 5, nearly £40,000 was obtained for a miscellaneous catalogue, and, in the Brauer collection, sent from Nice, was a panel of *The Nativity* by that very rare associate of the great Bruges painter Gerrard David, Adriaen Isenbrant, who is represented by only one work in the National Gallery, bequeathed by George Salting in 1910. This brought as much as 3,200 guineas, and, in the same collection, was a Frans Hals *Laughing Drinker*, 5,000 guineas, with a Lorenzetti panel of *St. Catherine* at 1,800 guineas. Mr. W. W. Sampson bought at 2,600 guineas an unframed Romney portrait of *General "Tiger" Duff*, and the chief works in the late Harold Bendixon's property were a pair of scenes of high and low life by the younger Tiepolo, which fetched the goodly sum of 1,950 guineas. The Marquis of Linlithgow's two sets of four fox-hunting scenes by Henry Alken met with the usual keenness and realized 2,300 guineas.

The Monday picture sale which followed actually totalled nearly £10,000, and Mr. Dan Farr, the winner of the 7,000 guineas

Zoffany already mentioned, gave 1,100 guineas for a Cotes portrait of a colonel of the West York Militia. But since a Cotes portrait was bought for the nation at 4,200 guineas in the Holford sale last year, his works can be no longer picked up cheaply.

XIX

When it was known that the Earl of Yarborough had decided to dispose of that portion of his family pictures which had been at Arlington Street for many years, and had been inherited from the Worsley branch of his house, there was much preliminary excitement as few of them had been seen at public exhibitions for some years past. Several of the finest pictures had been removed to the country seat many years ago, but the ubiquitous Dr. Waagen wrote of the collection in its entirety in 1857, and the late Sir Claude Phillips knew it well, but very few of the present generation of connoisseurs could speak of it with first-hand knowledge. As far back as 1875 as many as fourteen out of the collection were lent to Burlington House, including that mighty achievement by Turner, *The Wreck of the Minotaur*, which quietly departed for America some years ago. The second Yarborough Turner, *The Vintage Festival at Macon*, a very powerful work, painted when the artist was twenty-eight, was, however, some compensation, and this large picture evoked general admiration. Under the veil of dust and grime of years one could see the promise of that glow which Turner had loved to suggest, and it was not surprising to find the Agnews bidding up to 8,600 guineas for the masterly concept. The curiosity of the quidnuncs was much whetted by the Holbein pair of panels, especially by the child-portrait of Edward VI, a most engaging work which was recognized to be akin to the very fine and authentic version at Hanover. Modern *expertise* is very ruthless. A work, passed as a Simon Pure Holbein, *nemine contradicente*, is worth £30,000 to £50,000. I consider this Yarborough panel, therefore, was well sold at 9,500 guineas.

When the National Gallery bought its first Raphael in 1824, a portrait of Pope Julius II, it was regarded as genuine, but subsequent authority has relegated it to an able follower, and the Yarborough portrait of this Pope's intaglio carver, *Ambrosia Caradosso*, in bringing 2,000 guineas, was treated as a school picture. A Titian *Magdalen* passed muster at 4,400 guineas, and a Tintoretto *Pietà*, if not convincingly the work formerly in the Orleans Gallery, received the worthy valuation of 3,500 guineas from the Savile Gallery. Despite the fact that many of the Old Masters in this portion of Lord Yarborough's collection were appraised moderately, the sale totalled over £63,000. It was heartening to witness another bout of enthusiastic bidding for a pair of works by Zoffany, painted when he was under the patronage of Garrick, who was the first to discern his talents when he was devilling for Benjamin Wilson. One of Garrick's best rôles was in the title-part of *The Farmer's Return from London*, in which he recounts the wonders of the metropolis. In the sale of Mrs. Garrick's pictures in 1823 this brought only 32 guineas, but it was increased more than a hundred-fold by Messrs. Amor's bid of 3,400 guineas. The second stage picture by Zoffany, *Love in a Village*, showing Shuter, the Toole of his day, in full humour, realized 1,700 guineas, compared with only 30 guineas in the Garle sale, 1862.

XX

A full-blooded appreciation of the art of our most highly gifted horse-painter, George Stubbs, A.R.A. (1724-1806) was to follow. It happened in the picture sale on July 19, and the picture, which caused the Knoedlers to go to 4,200 guineas in order to win it, had been sent by Colonel E. F. Hall of Romsey. The work was not of the type of the artist's celebrated *Eclipse* (which has gone to America at a price which would buy a classic Derby winner for the stud), but was a delightful glimpse of a village green, of a country

church, and of a cosy inn, with two jolly huntsmen and a favourite hound just on the point of setting out for the meet. When I look upon a happy memory of Sweet Auburn such as this, I feel that the great Dutch masters who painted their own beloved country life, did not surpass some of these old English sporting themes. They make a call to the blood and, even if they are going to America, they will do as much good in re-creating a bond of relationship as any masterpieces of Elizabethan literature. In the same sale were two scenes by J. N. Sartorius, depicting the Beaufort Hunt in breaking cover and in full cry on that day in 1817 when the hunt was invited to hunt over the country at Stow-in-the-Wold, and these realized 2,900 guineas. Even the view of an old livery stable —a picture by George Morland's brother-in-law, James Ward, R.A.—was worth 1,150 guineas, and in a sale, totalling over £32,000, there were fox-hunting scenes bringing over 500 guineas which, twenty years ago, would not have fetched 50 guineas.

A unique event in auction annals was the appearance of a portrait by Marc Gheeraedts accompanied by the actual costume of the sitter portrayed. I believe that there are instances in foreign galleries of a picture and the complementary robe being displayed, but I cannot recall a precedent at Christie's. The costumes of famous portraits are sometimes sold separately as, for example, the precise dress used by Sargent's *Carmençita.* I know this because I bought it myself in the Sargent sale. To avoid inquiries let me add that I gave it away to a very well-known private collector. This Gheeraedts portrait belonged to Major-General Sir John Headlam, and it depicted an ancestress who was the wife of a Stuart Yeoman of the Jewel House. A portrait by this Bruges painter, who died in London in 1635, was mentioned in last year's report as realizing 1,900 guineas in the Grey sale, but this was much exceeded by the Knoedlers' bid of 4,000 guineas. Unquestionably a good picture, this Headlam portrait's value was much enhanced by the beautifully embroidered tunic of arabesque design, and had been much

admired when shown at the Lansdowne House exhibition earlier. Portrait and costume have since joined an English private collection. Another auction tribute was paid also to the art of Guardi when Mr. Frank Sabin gave 3,100 guineas for a small view of the *Island of San Giorgio Maggiore*. Colonel Carruthers of Dormont, who owned it, would be aware that his grandfather paid only 56 guineas for it in the Stewart sale, 1839.

XXI

In an ordinary year the market would have been exhibiting some signs of fatigue towards the end, but the doughty fighters of auction showed none whatever, and literally came up smiling for the penultimate round on July 26. The collection of the late Sydney Morse was awaited with zest by the admirers of the mystic art of William Blake, and even greater sums—in proportion—were obtained than those in the remarkable Linnell dispersal at Christie's in 1918. The imagination of Blake who, even when a child, explained his truancy by saying that he had been watching a tree filled with angels, may be still caviare to the general, yet there are enough worshippers to fire the sale-room with enthusiasm. Three of his drawings then accounted for as much as 4,700 guineas. The one inspired by Shakespeare's fantasy of *Queen Katharine's Dream* brought 1,850 guineas, and Mr. Gabriel Wells of New York gave 1,800 guineas for *The Devil Rebuked*, for the subject of which Blake had gone to that chapter in Deuteronomy describing the burial of Moses.

A few pictures belonging to the late Lord Revelstoke contained two examples proving that collectors are determined to find market successors to the more famous eighteenth-century portrait-painters. We saw illustrative instances of this last year in the promotion of Cotes, Opie, and others. It was now the turn of Nathaniel Hone, R.A., and that parson-Academician, the Rev. M. W. Peters, R.A. Hone in his day contrived to enanger Reynolds whom he had

caricatured. He was charged, too, with attacking Angelica Kauffman with his brush and, to vindicate himself, he held an exhibition in 1776 which was probably the first one-man-show in the annals of British art. The engaging portrait of *Mrs. Anastasia Blake-Forster*, of kit-cat size, painted in 1776, which educed the final bid of 2,800 guineas, and therefore a Hone maximum, is obviously a meritorious performance and will renew interest in the painter's works. When Lord Revelstoke bought it in 1911 the market was somewhat surprised at the "high" price of 1,050 guineas, but we shall probably witness further advances.

Twenty-six years ago I took occasion to remark, when a portrait by Peters had brought 340 guineas, that the parson-painter was not famous for his drawings of Luther and Melancthon, but for his swooning types of youth and beauty. One saw such a work bring 1,450 guineas in 1913 when Lockett Agnew bought the tender *Lydia*, and my prophecy in 1903 of Peters' subsequent success was partly fulfilled. Lord Revelstoke's *Young Lady Reading*, however, was a better illustration, as it realized 1,800 guineas. I felt that I had seen this winsome portrait before and, on refreshing my memory, I find that it is the picture which brought 820 guineas on May 19, 1911—the day on which the late Louis Duveen, acting for his brother, gave 22,300 guineas for Raeburn's *Mrs. Robertson-Williamson.*

XXII

When the cheerful company faced Mr. Gordon Hannen on August 1 to indulge in the auction delights of the last sale of the season, they found a sale-menu of the unusual length of 221 courses, yet few flinched from the attack. A note of buoyancy was still in the air, and it was clear that any final opportunities would be seized with zest. Collectors soon got into their stride, and when Major Bertram Hardy's pictures from Burton-on-Trent were reached, there was a tally-ho of bidding for a pair of Sam Alken's

lusty fox-hunting scenes, Messrs. Vicars being in at the death with 1,350 guineas. Next followed more appreciation of the art of Canaletto, as the Savile Gallery, which had been prominent in the great Tatton sale in December, did not overlook the merits of *The Arsenal at Venice* and *The Piazzetta of St. Mark's*, for which they bade up manfully and paid readily 5,400 guineas.

There were, naturally, in such a protracted sale, a few *longueurs* as the more modest properties were reached, but sparkling incidents leavened the proceedings. Every frequenter of Christie's seems agreed to-day that interest in the art of Romney never abates. It does not follow that every season a 58,000 guineas *Mrs. Davenport* will emerge, but the market finds contentment in less striking achievements. The romance of Emma is quite the liveliest *motif* in the history of art sales, and any portrait of this wayward enchantress finds a crowd of admirers or worshippers. In this Burton-on Trent collection, for example, there was one of Romney's poses of her as *Cassandra*, not so tragic in intenseness as the version which the American visitor to Christie's bought for 8,500 guineas on May 3. On that occasion, it may be now mentioned, Mr. Alec Martin was the underbidder, acting for one of Emma's votaries in the country place in Wales near which Emma, as a demure young girl of fifteen, began her busy life as a nursemaid. This country admirer, determined to possess a portrait of her, therefore had his ambition satisfied—at an outlay of 3,000 guineas. When the portrait was bought originally at Christie's on June 15, 1861, the price was only 180 guineas, despite the cataloguer's enthusiastic—and unusual—note: "In this the painter has thrown the sublimest expression and highest fascination." Yet, sixty-eight years ago, 180 guineas was a very high sum for a Romney, and, in view of the fact that there are now sale-records proving that four pictures by Romney have amassed the amazing auction aggregate of 194,000 guineas, it seems strange to state that, not until 1882, did a Romney portrait top 1,000 guineas at Christie's.

XXIII

In the previous report I stated that the lure of Christie's is one of the magnetic forces of the world, and mentioned that at a sale many years ago, I espied three famous men destined to be Prime Ministers, Lord Rosebery, Mr. Arthur Balfour, and Mr. Asquith. To-day it is common knowledge that Mr. Ramsay MacDonald visits Christie's as often as the cares of State allow him to take "an hour off." Therefore I find it especially pertinent to discover from some fascinating letters recently published in *The Daily Telegraph*, that Disraeli, as First Lord of the Treasury in 1874, visited Christie's with admirable results, because after inspecting the Alexander Barker collection he instructed the Director of the National Gallery (Frederick W. Burton) to buy some of the masterpieces, one of which was the luminous *Nativity*, by Piero della Francesca, at 2,300 guineas, worth at least £100,000 to-day. Disraeli's words: "I mean to rise early to-morrow and go to Christie's" are well worth remembering.[1]

[1] Another Disraeli association with Christie's is to be found in the picture by J. Gebaud, preserved at King Street, of the scene in the Carysfort sale, June 14, 1828, when Sir Robert Peel (then Home Secretary in the Duke of Wellington's administration) bought Reynolds's *Snake in the Grass*, now in the National Gallery, for 1,200 guineas, as among the distinguished and interesting company portrayed is the statesman's father, Isaac.

DRAWINGS AND PICTURES BY OLD MASTERS

DRAWINGS BY OLD MASTERS

Sale, July 26th 1929, *Lot* 16

WILLIAM BLAKE

QUEEN KATHARINE'S DREAM

Illustrating Shakespeare's " Henry VIII," Act iv, Sc. 2.

This is the work painted for Sir Thomas Lawrence, P.R.A., and is very elaborately executed with a great glory of Light shooting through ragged drifts of darkness.

Signed.

16½ by 13 in.

See Alex Gilchrist's *Life of Blake*, 1863 ed., vol. ii, p. 209, and 1880 ed., vol. i, p. 401, and vol. ii, p. 218.

£1,924 10s.

Purchased by Gabriel Wells, Esq.

Sale, July 26th 1929, Lot 15

WILLIAM BLAKE

THE DEVIL REBUKED

Also called The Burial of Moses.

The Discomforture of Satan, who "fought for the body of Moses."

"And the Lord buried Moses in a valley, in the Land of Moab, over against Beth-Peor, but no man knoweth of his sepulchre unto this day.

"Yet Michael the Archangel, when contending with the devil, he disputed about the body of Moses, durst not bring against him a railing accusation, but said, 'The Lord rebuke thee.'"

Deut., ch. xxxiv, v. 6, and *Jude*, v. 9.

Signed with initials.

16¾ by 12½ in.

See Alex Gilchrist's *Life of Blake*, 1863 ed., vol. ii, p. 230, and 1880 ed., vol. ii, pp. 236 and 243.

£1,890

Purchased by Messrs. P. & D. Colnaghi & Co.

Sale, May 24th 1929, Lot 54

J. RUSSELL, R.A.

THE AGE OF BLISS: AND THE CAKE IN DANGER

A young girl holding a bun, with a dog by her side, and a girl in white muslin dress caressing a spaniel.

A pair.

Signed, and dated 1787-8.

Pastel; $22\frac{1}{2}$ by $17\frac{1}{2}$ in.

See Dr. Williamson's *John Russell, R.A.*, pp. 152 and 155.

£1,102 10s.

Purchased by A. Mitchell, Esq.

Sale, December 14th 1928, Lot 36

J. M. W. TURNER, R.A.

THE RIGI AT SUNSET; LAKE OF LUCERNE ("RED RIGI")

A view looking across the Lake to the mountain seen in evening light; in front two boats ladened with figures; the rising moon reflected in the water through misty clouds.

About 1841-2.

11¾ by 18 in.

From the Collection of H. A. J. Munro, Esq., 1877, for whom it was painted; the Collection of John Ruskin, Esq.; the Collection of John Edward Taylor, Esq., 1912.

Exhibited at Burlington House, 1886; Guildhall, 1899.

See Epilogue to *Ruskin's Notes*, Fine Art Society, 1878; Sir Walter Armstrong's *Turner*, p. 264.

£8,295

Purchased by Messrs. Thomas Agnew & Sons.

D

Sale, December 14th 1928, Lot 29

J. M. W. TURNER, R.A.

LAUSANNE, FROM LE SIGNAL

A view looking down the deep valley towards the cathedral and towers of the town; lit by the last rays of sun, and backed by the deep blue lake: full moon rising.

About 1842.

9 by 13 in.

From the Collection of — Greenwood, Esq.; the Collection of W. G. Rawlinson, Esq.

Referred to in *Modern Painters*, vol. v, pp. 188-90.

See Sir Walter Armstrong's *Turner*, p. 261.

£2,520

Purchased by Sir Alec Black.

Sale, April 19th 1929, Lot 79

J. M. W. TURNER, R.A.

SPLÜGEN PASS

A view along the valley, with the main road to Chur in the centre; large rocks in the foreground, on which a woman is placing her washing, and a woman and child lean on a stone wall by the side of a pool; to the right, on a crag, the Roman Tower of Maienfeld; mountains beyond, capped by snowy peaks; in front on a stone is the inscription "BAINS," pointing to the baths of Pfeffers and Ragatz.

Circa 1841-2.

11¾ by 18 in.

This Drawing was made for Mr. Munro.

From the Collection of John Ruskin, Esq.; the Collection of Arthur Severn, Esq.

Exhibited at the Guildhall, 1899.

See Epilogue to *Ruskin's Notes*, F.A.S., 1878.

£1,890

Purchased by Messrs. Leggatt Bros.

Sale, March 14th 1929, Lot 130

FRENCH SCHOOL XVTH CENTURY

ELEVEN ILLUMINATIONS FROM A MISSAL

Painted with scenes from the Life of Christ, Saints, small landscapes, and arabesques, in gold and coloured borders.

Each $7\frac{1}{2}$ by $5\frac{1}{4}$ in.

In three gilt frames.

£3,360

Purchased by the late A. H. Buttery, Esq.

SAINCT JEHAN BAPTISTE

PICTURES BY OLD MASTERS

Sale, December 14th 1928, *Lot* 95

WILLIAM BARRAUD

THE OLD SURREY STAGHOUNDS

Sir Edmund Antrobus, Bart. (Master, 1836-47), with seven other sportsmen and a lady and child with hounds in the grounds of Ottershaw Park; the mansion is seen in the background.

The celebrated Tom Hills was huntsman with the exception of three years from 1816-1861.

58 by 96 in.

From the Collection of Colonel Moss Robinson.

Exhibited at the Royal Academy, 1838.

£1,155

Purchased by Messrs. Arthur Ackerman & Son.

Sale, June 28th 1929, Lot 86

NERI DI BICCI

THE ASSUMPTION OF THE VIRGIN

The Apostles are grouped around the open tomb, on the edge of which Saint Thomas kneels with his hands uplifted receiving the Mystic Girdle from the Virgin Mary, who is ascending into Heaven attended by a glory of Angels; in the centre on the ground is a small panel of the Dead Christ on the Cross, attended by the Virgin and Saint John; in the predella are eight Infant Angels flying in pairs.

An altar-piece.

Centre panel, 85 by 87 in.

From the Convent of the Church of the Trinitá, Florence.

£7,455

Purchased by The Savile Gallery.

Sale, December 14th 1928, Lots 40 and 41

ANTONIO CANALE

THE RIALTO, VENICE

A view looking along the Grand Canal on the side looking towards the Fondaco dei Tedeschi; in the middle of the canal is a noble sailing gondola with figures in it, and four gondoliers going at full speed, and close to it a gondola with the livery of the Emperor's Ambassador.

36 by 53 in.

From the Collection of the Marchese Boccella, of Lucca.

Illustrated and described by Mr. W. G. Constable in *The Burlington Magazine*, June 1923.

£6,720

Purchased by Messrs. P. and D. Colnaghi & Co.

ANTONIO CANALE

THE CHURCH OF SS. GIOVANNI E PAOLO, VENICE

A view of the Square before the Church with the Equestrian Statue of Colleoni, and with various figures, among them being a Counsellor in red robes walking towards the church; on the left a bridge over the canal, with a gondola in the foreground.

36 by 53½ in.

From the Collection of Marchese Boccella, of Lucca, 1832.

Illustrated and described by Mr. W. G. Constable in *The Burlington Magazine*, June 1923.

£6,615

Purchased by The Savile Gallery.

Sale, December 14th 1928, Lots 38 and 39

ANTONIO CANALE

THE CHURCH OF THE P. P. DELLA CARITA ROCHETINI, VENICE

A view showing the Square before the Church, in the centre of which is a group of two priests discoursing with a learned man in a violet-coloured robe; other figures and gondolas; beyond is the cupola of Santa Maria della Salute, and still further on the Dogana, with the Riva della Schiavona beyond.

35½ by 53½ in.

From the Collection of Marchese Boccella, of Lucca, 1832.

Illustrated and described by Mr. W. G. Constable in *The Burlington Magazine*, June 1923.

£6,300

Purchased by Messrs. P. and D. Colnaghi & Co.

ANTONIO CANALE

A VIEW ON THE GRAND CANAL, VENICE

On the left, looking along the canal, are the buildings of the Fish-market and the Palazzo Pesaro, with numerous gondolas, and in the distance the Campanile of S. Marcuola; on the right side of the canal, but near at hand, is the Palazzo di Casa Grimani, and in succession other palaces, namely, Rezzonico, Sagrado, and many others.

36 by 52 in.

From the Collection of the Marchese Boccella, of Lucca.

Illustrated and described by Mr. W. G. Constable in *The Burlington Magazine*, June 1923.

£6,090

Purchased by Messrs. P. and D. Colnaghi & Co.

Sale, May 3rd 1929, *Lot* 4

BATTISTA DE DOSSI

A SCENE FROM *ORLANDO FURIOSO*—Canto XXIX

On a narrow plank bridge in the foreground the nude and sunburnt Orlando wrestles with Rodomonte il Pagano, King of Algiers, who is in full armour, with red flowing mantle; a turbaned negro, holding a lance, and an attendant in red jacket and cap, holding a horse richly caparisoned in black and white trappings before the open door of the Castle, on the right; on the outer walls of the Castle, more towards the centre, the armour, shields and banners of vanquished knights are profusely displayed; a stream running over big rocks on the left, with two stags pasturing in an enclosed space, bounded by tall trees; in the distant background a walled city among wooded promontories, with distant view of a winding river and shipping.

32 by 53½ in.

From the Collection of William Graham, Esq., 1886.

Exhibited at Burlington House, 1875, No 162; the Burlington Fine Arts Club, 1894, No. 55; the Grafton Gallery, 1911, No. 30.

£3,150

Purchased by Francis Howard, Esq.

E

Sale, May 3rd 1929, *Lot* 10

CORNEILLE DE LYON

PORTRAIT OF CHARLES BRANDON, DUKE OF SUFFOLK; AND PORTRAIT OF MARY TUDOR, DUCHESS OF SUFFOLK

A pair.

Mary, daughter of Henry VII, Queen Dowager of France, and wife of the Duke of Suffolk. In black dress cut low at the neck, black sleeves slashed with white, a gold chain with pendant jewel which falls in front, a richly jewelled coif and scarf falling down behind.

On panel; $6\frac{3}{4}$ by 6 in.

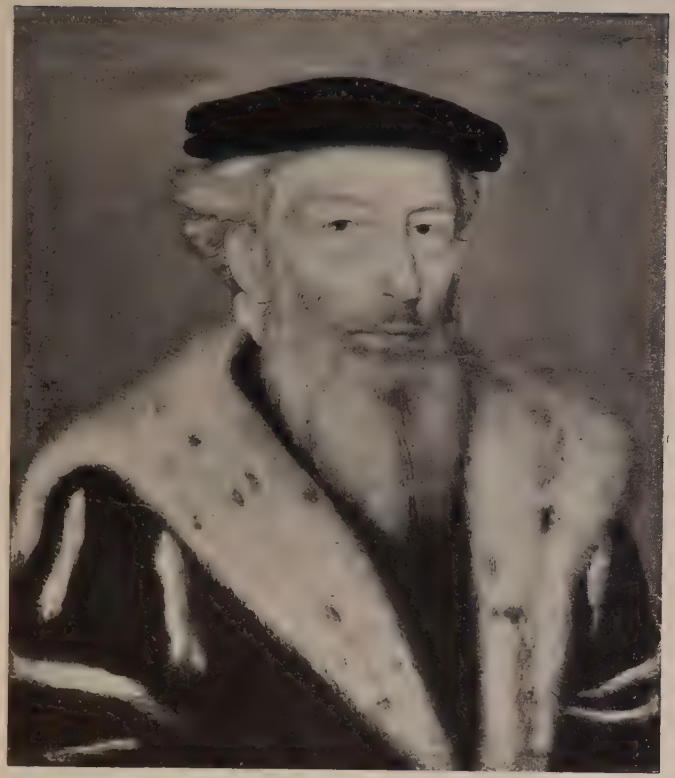
Charles Brandon, Duke of Suffolk, wearing long white beard, in black dress, with black coat with large ermine collar, and black cap.

On panel; $7\frac{1}{4}$ by $6\frac{1}{4}$ in.

Exhibited at the New Gallery, 1890, Nos. 83 and 114; the "Monarchs of Great Britain Exhibition," New Gallery, 1902, Nos. 201 and 202.

£1,995

Purchased by Messrs. P. and D. Colnaghi & Co.



Sale, June 14th 1929, Lot 42

THOMAS GAINSBOROUGH, R.A.

PORTRAIT OF MRS. DUPUIS

Sister of Dr. Kilderbee and wife of Colonel Dupuis of the Dragoons.

Half-length, head slightly turned to right, in white muslin dress, cut V-shape at the neck, yellow sash and bows shot with green, her unpowdered curly auburn hair falling in ringlets on to her shoulders: in the background the sun setting behind trees.

In a painted oval.

29½ by 24½ in.

£9,240

Purchased by The Savile Gallery.

Sale, June 14th 1929, Lot 43

THOMAS GAINSBOROUGH, R.A.

PORTRAIT OF MRS. KILDERBEE (*née* WAYTH)

Half-length, turned to the left and looking at the spectator, her hair unpowdered, curls falling on to her shoulders, in blue bodice with gold-embroidered sash and white lace shawl.

In a painted oval.

29½ by 24½ in.

£4,620

Purchased by The Savile Gallery.

Sale, June 28th 1929, Lot 79

THOMAS GAINSBOROUGH, R.A.

PORTRAIT OF GENERAL MEYRICK

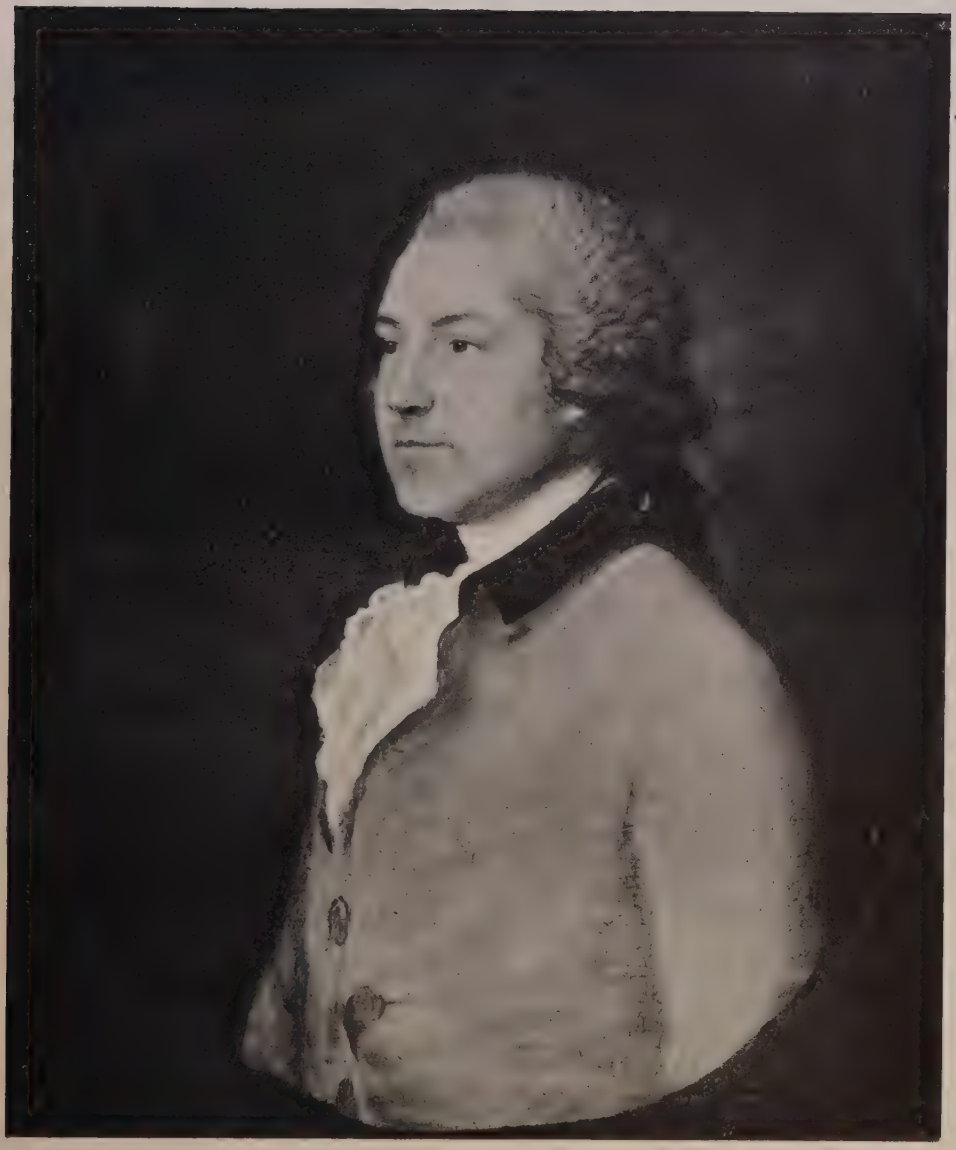
Half-length figure turned left, in scarlet military coat with dark green collar, white lace cravat, his hair powdered and tied at the back with a black riband.

In a painted oval.

30 by 24½ in.

£4,620

Purchased by Messrs. P. and D. Colnaghi & Co.



Sale, July 19th 1929, Lot 41

MARC GHEERAEDTS

PORTRAIT OF MRS. FRANCIS LAYTON, OF RAWDON AND WESTMINSTER

Margaret, daughter of Sir Hugh Brawn, Kt., of Newington Butts, Surrey, wife of Francis Layton, Esq. (1579-1662), Yeoman of the Jewel House to James I, Charles I and II; his petition to Charles II to be reinstated in his office after the Restoration, recounting his services to previous Sovereigns and his persecution during the Commonwealth, is in the Public Record Office.

In richly embroidered tunic with long sleeves, pink skirt, with white muslin pinafore, white lace collar and cuffs, embroidered head-dress trimmed with white lace, holding a book in her right hand.

On panel; 29½ by 22 in.

The tunic which she is wearing (sold with the portrait) is of linen embroidered with an arabesque design in coloured silks and gold and silver thread, with scrolls terminating in formal flowers and leafage, and enclosing small figures of parrots and other birds, reptiles and insects; the ground enriched with spangles, and the borders edged with gold and silver lace; and a pair of gloves, of leather, with lace and riband cuffs.

English, early seventeenth century.

Illustrated and described in *A Book of Old Embroidery*, by A. F. Kendrick, plate 20, and in *Embroidery*, Part I, p. 17, fig. 10, and frontispiece.

Exhibited at Lansdowne House, 1929, Nos. 82 and 83.

£4,200

Purchased by Messrs. M. Knoedler & Co.

Sale, May 3rd 1929, *Lot* 28

F. GOYA

THE SERMON

The Interior of a cathedral, with a priest addressing a congregation.

27 by 20½ in.

From the Collection of M. Alphonse Kann.

Exhibited at the Magnasco Society's Exhibition, 1925, No. 12.

£2,940

Purchased by A. Martin, Esq.

Sale, June 14th 1929, Lot 71

J. VAN GOYEN

A VIEW OF NIMEGUEN

A view on the Ems, with a ferry-boat ladened with figures and carriage, cattle and figures in the foreground; on the further bank the town is seen surmounted by the palace and church.

Signed, and dated 1650.

$26\frac{1}{2}$ by $55\frac{1}{2}$ in.

£3,465

Purchased by Messrs. Frank T. Sabin, of Bond St., W.1

Sale, March 15th 1929, Lot 88

FRANCESCO GUARDI

THE ENTRANCE TO THE GRAND CANAL, VENICE

A view showing the Dogana and the Church of the Santa Maria della Salute: numerous gondolas and figures.

19 by 35 in.

£4,200

Purchased by Captain R. Langton Douglas.

Sale, March 15th 1929, Lot 89

FRANCESCO GUARDI

A VIEW ON THE LAGOONS, VENICE

The Island of San Giorgio Maggiore on the right, and the Giudecca beyond, with barges anchored, and gondolas and figures.

19½ by 34½ in.

£3,990

Purchased by Messrs. Arthur Tooth & Sons.

Sale, July 12th 1929, Lot 40

HANS HOLBEIN

PORTRAIT OF EDWARD VI

Half-length, as a child, full face, in crimson velvet jerkin embroidered with lines of gold braid, gold sleeves figured with black lines of floral design; crimson velvet hat tied under the chin, with jewelled ornaments and white ostrich feather, his right hand is opened and raised, in his left he holds a rattle; on a white tablet in front is the following inscription:

" PARVVLE PATRISSA PATRIŒ VERTVTIS ET HŒRIS
ESTO NIHIL MAIVS MAXIMVS ORBIS HABET.
GNATVM VIX POSSVNT COELVM ET NATVRA DEDISSE,
HVIVS QVEM PATRIS VICTVS HONORET HONOS.
AEQVATO TANTVM TANTI TV FACTA PARENTIS
VOTA HOMINVM, VIX QVO PROGREDIANTOR HABENT
VINCITO, VICISTI, QVOT REGES PRISCVS ADORAT
ORBIS, NEC TE QVI VINCERE POSSIT, ERIT
Ricard. Morys. Car."

(These lines were written by Sir Richard Morysin, Poet and Diplomat.)

On panel; 22½ by 17 in.

From the Worsley Collection.

Exhibited at the British Institution, 1849, No. 159; the Art Treasures Exhibition, Manchester, 1857, No. 55; the National Portrait Exhibition, 1866, No. 176; Burlington House, 1875, No. 179; the Tudor Exhibition, New Gallery, 1890, No. 174; the Burlington Fine Arts Club, 1909, No. 62.

See Dr. Waagen's *Art Treasures in Great Britain*, Supp., p. 67, who says: " It was presented by Henry VIII to an ancestor of Lord Yarborough."

Illustrated in *Children's Book of Art*, by A. E. and W. Martin Conway, 1909.

£9,975

Purchased by Francis Harvey, Esq.

PARVVLE PATRISSA, PATRIÆ VIRTVTIS ET HÆRES
ESTO, NIHIL MAIVS MAXIMVS ORBIS HABET.
GNATVM VIX POSSVNT COELVM ET NATVRA DEDISSE,
HVIVS QVEM PATRIS, VICTVS HONORET HONOS.
ÆQVATO TANTVM, TANTI TV FACTA PARENTIS,
VOTA HOMINVM, VLX QVO PROGREDIANTVR, HABENT
VINCITO, VICISTI, QVOT REGES PRISCVS ADORAT
ORBIS, NEC TE QVI VINCERE POSSIT, ERIT

Sale, July 26th 1929, Lot 64

NATHANIEL HONE, R.A.

PORTRAIT OF MRS. ANASTASIA BLAKE-FORSTER

In pink dress cut low at the neck, with white lace trimmings, a small black riband round her neck.

Signed, and dated 1768.

29½ by 24½ in.

£2,940

Purchased by Messrs. M. Knoedler & Co.

Sale, December 14th 1928, Lot 47

JOHN HOPPNER, R.A.

PORTRAIT OF LADY CHARLOTTE CAMPBELL

Charlotte Susan Maria, youngest daughter of the ninth Earl and fifth Duke of Argyll by the famous beauty Elizabeth Gunning, widow of the Duke of Hamilton; born June 21st, 1775; married, first, June 14th, 1796, John Campbell, Esq., of Shawfield (who died March 15th, 1809), and, secondly, in 1819, the Rev. Edward Bury (who died in 1832); she was lady-in-waiting to Queen Caroline, and published in 1838 a diary illustrative of the times of George IV; died April 1st, 1861.

In white muslin dress cut V-shaped at the neck, and with short sleeves; pink cloak lined with white fur.

On panel; $29\frac{3}{4}$ by $24\frac{3}{4}$ in.

£3,570

Purchased by D. Croal Thomson, Esq.

Sale, May 3rd 1929, Lot 9

BERNARDINO LUINI

SAINT JOHN THE BAPTIST

In hair shirt with red scarf, holding a staff with the Holy Inscription.

On panel; 11 by 8½ in.

£1,732 10s.

Purchased by A. L. Nicholson, Esq.

Sale, May 3rd 1929, *Lot* 29

GEORGE MORLAND

DANCING DOGS

A woman seated with a child in her arms at a cottage door, and a boy on the ground beside her, looking at an itinerant showman, who is making a monkey and some dogs dance; behind him is an old man, and beside him is a boy trying to make another dog dance.

28½ by 24 in.

From the Collection of Frederick Davis, Esq.; the Collection of Lord Tweedmouth, 1905.

Exhibited at Burlington House, 1885.

Engraved by T. Gaugain.

£9,040

Purchased by Messrs. Vicars Bros.

Sale, May 3rd 1929, *Lot* 44

G. B. MORONI

PORTRAIT OF A NOBLEMAN

In full suit of armour, enriched with gold bands, with silver-embroidered surcoat, showing part of breastplate and tassets, standing among Classical ruins, holding a mace in his right hand and a sword in his left, his visor on the ground at his feet: the head of his charger appears through broken columns on the left; a distant view of hilly landscape in the background.

Signed with initials, and dated 1563.

101 by 65 in.

£3,990

Purchased by E. Permain, Esq.

Sale, December 14th 1928, Lot 104

J. NORTHCOTE, R.A.

PORTRAIT OF MISS C. LEICESTER

In white muslin frock, with grey sash, white felt hat tied with a riband bow under her chin; her hair falling in ringlets on to her shoulders; leaning her left arm on a woody bank; trees in the background.

£2,835

Purchased by Messrs. M. Knoedler & Co.

Sale, June 28th 1929, Lot 64

JOHN OPIE, R.A.

PORTRAIT OF THE HON. MARY LEGGE WHEN A CHILD, AFTERWARDS THE WIFE OF JOHN, 2ND LORD SHERBORNE

In white muslin frock, with red shoes and brown hat, seated in a landscape by some blackberry bushes; a dog by her side.

29½ by 24½ in.

£2,625

Purchased by Messrs. William Dyer & Sons.

Sale, May 3rd 1929, *Lot* 69

REMBRANDT

PORTRAIT OF A WARRIOR

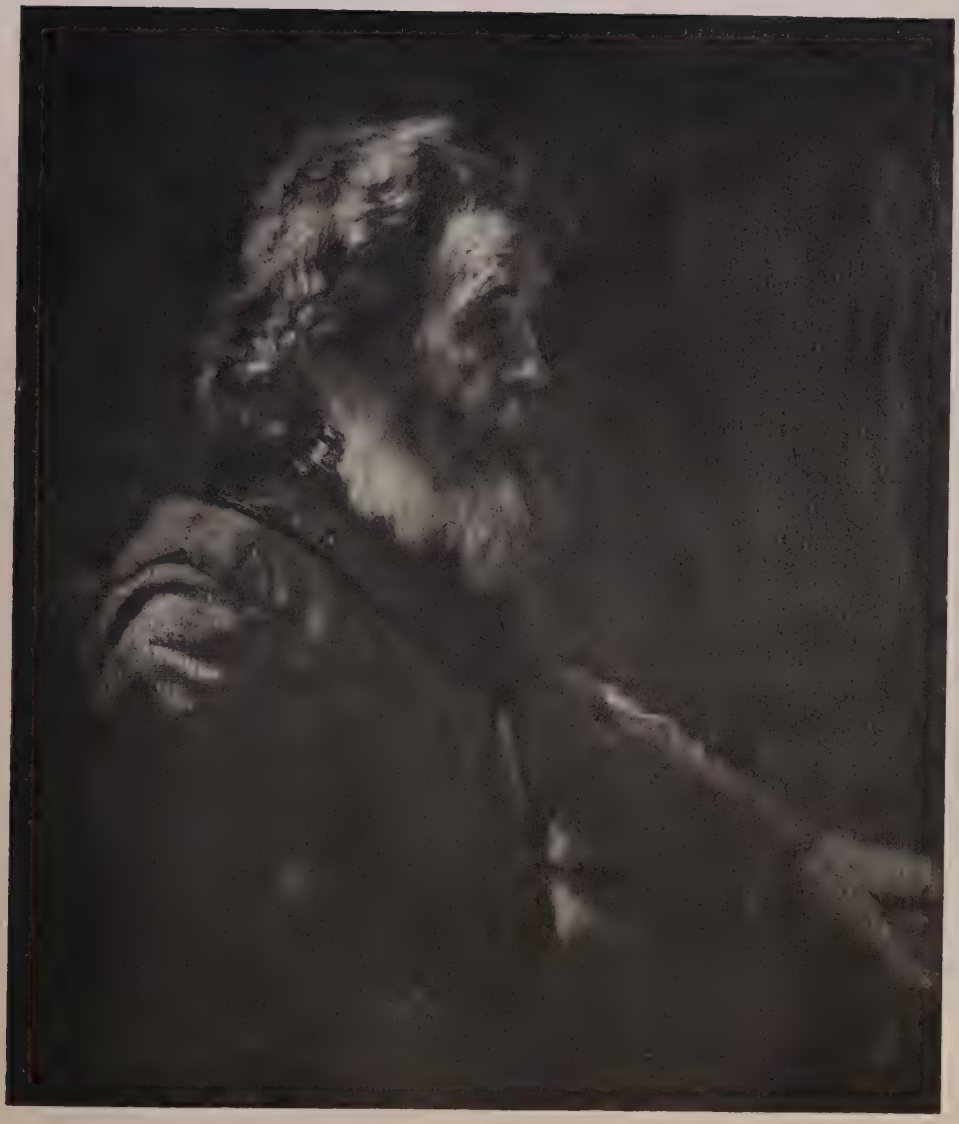
An old bearded man, with long hair falling on to his shoulders, wearing yellow tunic, gorget, and red cloak holding a stick in his left hand.

Signed, and dated 1651.

29½ by 25¼ in.

£16,380

Purchased by The Savile Gallery.



Sale, May 3rd 1929, Lot 15

REMBRANDT

ISAAC REFUSING ESAU HIS BLESSING

The Venerable Patriarch is seen in an elaborate bed with green curtains drawn aside, his head resting on three large white pillows, wearing a pinkish robe and velvet cap; his left hand hangs down feeling for the hands of his son, and with his right he makes a slight gesture as if speaking to Esau, who kneels at the bedside, wearing a brown cloak, with a quiver of arrows hanging on his back, and clasps his hands in front, his bow lies at his feet; in front is a table covered with a red velvet cloth, on which are articles of silver-gilt; in the background Rebecca is seen peering through the curtains of the bed.

Signed "REMBRANDT F."

Painted about 1636.

On panel; $22\frac{1}{2}$ by $27\frac{1}{4}$ in.

From the Collection of M. D. Jetswaart, Amsterdam, 1749; the Collection of M. van Laneker, 1754; the Collection of Sir Henry Banks.

Exhibited at the British Institution, 1867, No. 43; Burlington House, 1899, No. 9; the Guildhall, 1903, No. 187*a*.

£8,400

Purchased by Francis Howard, Esq.

Sale, June 21st 1929, Lot 46

HUBERT ROBERT

ROMAN BUILDINGS, WITH FIGURES

A composition of classical buildings and monuments, with market figures and travelling figures at a fountain.

A pair.

One signed, and dated 1786.

63 by 41½ in.

£5,880

Purchased on Commission.

Sale, May 3rd 1929, Lot 35

G. ROMNEY

LADY HAMILTON AS "CASSANDRA"

In white muslin dress, with yellow girdle and flowing blue scarf, holding a staff in her uplifted right hand, while her left hand places some laurels on her head.

51 by 37½ in.

From the Collection of the Honourable C. F. Greville, F.R. and A.S., which was sold by Mr. Christie on the premises, near the Church at Paddington Green, on Saturday, March 31st, 1810.

Exhibited at the British Institution, 1848; Grafton Gallery, 1900.

£8,925

Purchased by Messrs. Tooth Bros.

Sale, June 28th 1929, Lot 77

G. ROMNEY

PORTRAIT OF WILLIAM RICHARD RUMBOLD, ESQ., OF THE FIRST FOOT GUARDS

Son of Sir Thomas Rumbold, Bart., born March 10th 1760; A.D.C. to Sir Hector Munro at the Siege of Pondicherry in October 1778, and charged by Sir Hector with dispatches and the colours of the fortress to be delivered to the King. He was Lieutenant and Captain in the First Foot Guards, and M.P. for Weymouth and Melcombe Regis. Died at Woodhall, June 14th 1786.

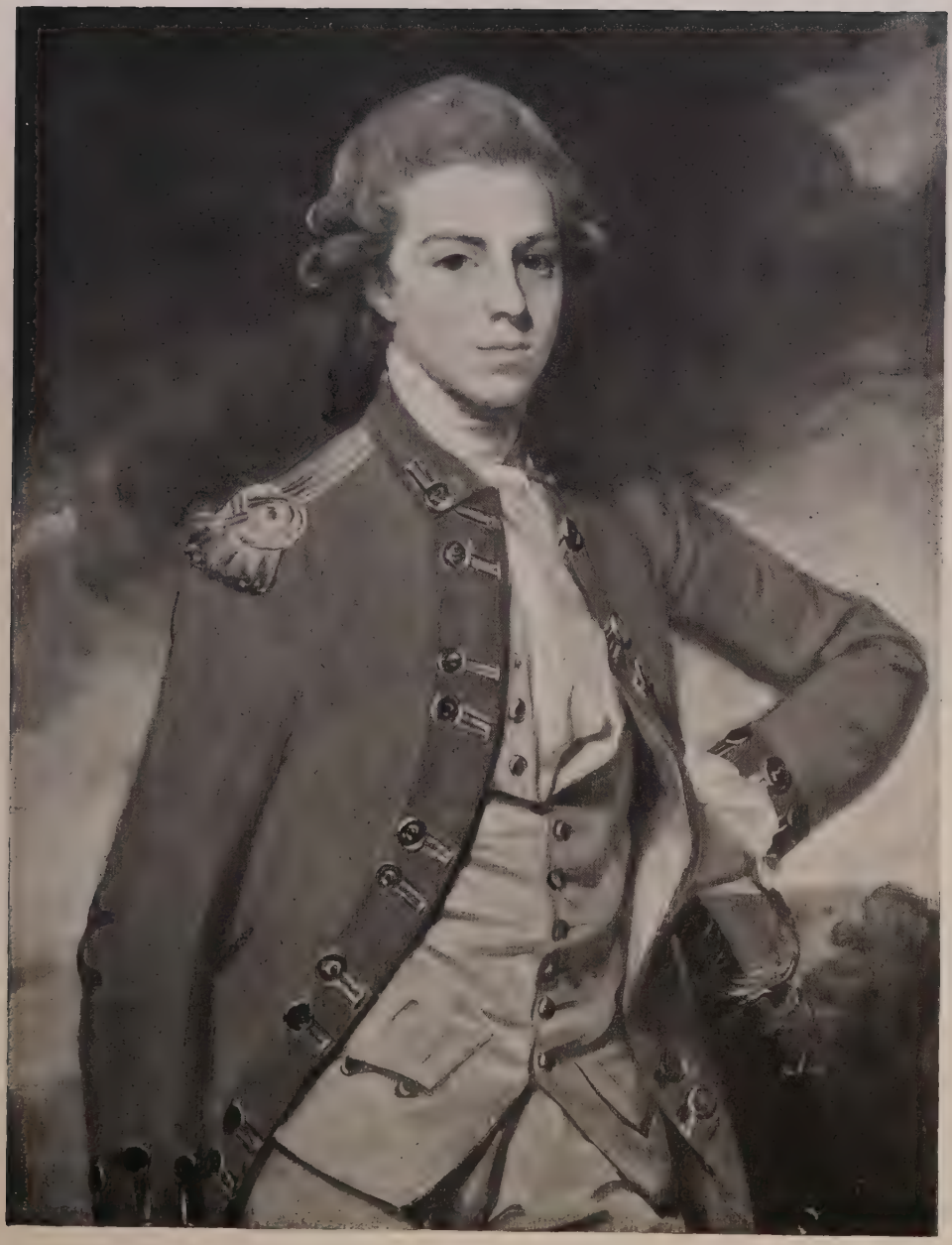
In scarlet coat with brown facings, silver braid and buttons, silver epaulette on his right shoulder, buff vest and breeches, white stock and frills, his hair powdered and tied with a black bow, holding his sword in his left hand.

35½ by 27½ in.

See Humphry Ward and W. Roberts's *Romney*, p. 136.

£8,610

Purchased by Messrs. M. Knoedler & Co.



Sale, March 15th 1929, Lot 95

SALOMON VAN RUISDAEL

A WINTER SCENE AT DORDRECHT

A view on the Dort, with sledges and numerous skaters on the frozen river.

Signed with initials, and dated.

On panel; 22½ by 32½ in.

£3,465

Purchased by Messrs. Frank T. Sabin, of Bond Street, W.1

Sale, December 14th 1928, Lot 94

J. N. SARTORIUS

THE BELVOIR HUNT: GOING TO COVER, AND IN FULL CRY

A pair.

Signed, and dated 1785.

26½ by 36 in.

£3,255

Purchased by Messrs. Arthur Ackerman & Son.

Sale, July 19th 1929, Lot 40

J. N. SARTORIUS

THE BEAUFORT HUNT: BREAKING COVER, AND FULL CRY

The Duke of Beaufort's hounds, hunting by invitation in the Stowe country, Stow-in-the-Wold, Glos.

A pair.

Signed, and dated 1817.

27¼ by 35½ in.

These pictures were painted for Robert Brookes, Esq., who lived at Stowe, Gloucestershire, and he is depicted in them.

£3,045

Purchased by Messrs. Arthur Ackerman & Son.

Sale, July 12th 1929, Lot 95

SIR MARTIN ARCHER SHEE, P.R.A.

THREE YOUNG LADIES OF THE WORSLEY FAMILY

A young lady, in white muslin dress with blue sash, seated in an arm-chair, holding a book of music, her sister, similarly attired, stands holding a tambourine, and a child sits on the ground playing a triangle; red curtain and architectural background.

56 by 44½ in.

From the Worsley Collection.

£2,310

Purchased by Messrs. Albert Amor.

Sale, July 19th 1929, Lot 47

GEORGE STUBBS, A.R.A.

HUNTSMEN SETTING OUT

A view on the village green, with two huntsmen on horseback, with a third horse saddled and held by one of the huntsmen, who converses with a man in striped vest and coat standing by his side with a dog; in the background are the village church, the White Lion Inn, and other buildings.

Signed.

24 by 41½ in.

£4,410

Purchased by Messrs. M. Knoedler & Co.

Sale, July 5th 1929, Lot 147

G. D. TIEPOLO

HIGH LIFE; AND LOW LIFE

A pair.

A gipsy dancing to bagpipes; and ladies and gentlemen dancing.

12½ by 18½ in.

£2,047 10s.

Purchased by Monsieur Wildenstein of Paris.

Sale, July 12th 1929, Lot 99

IL TINTORETTO

A PIETA

The Virgin, seated at the foot of the Cross with the Dead Christ resting on her knees, supported by two female Saints; in the front a Saint, in brown dress, sits on the ground with her hands crossed in devotion, while another Saint leans on the Cross, and yet another stands, in brown and white dress, in the background; hilly landscape, with trees and buildings beyond.

44 by 35 in.

From the Orleans Gallery; the Worsley Collection.

Exhibited at the British Institution, 1850, No. 102; the Art Treasures Exhibition, Manchester, 1857, No. 128.

See Dr. Waagen's *Art Treasures in Great Britain*, Supp., p. 65.

£3,675

Purchased by The Savile Gallery.

Sale, December 14th 1928, Lot 59

J. M. W. TURNER, R.A.

BONNEVILLE, SAVOY, WITH MONT BLANC

A straight road in the right foreground extends to the distant hills; two women in the centre, with the town beyond; high battlements on the left, with hills; the snow-clad range of Mont Blanc in the far distance.

36½ by 48 in.

From the Collection of the Earl of Camperdown, 1919.

Exhibited at the Royal Academy, 1803; Burlington House, 1895.

Purchased from Mr. Ottley.

£6,090

Purchased by Messrs. Thomas Agnew & Sons.

Sale, May 3rd 1929, *Lot* 24

SIR ANTHONY VANDYCK

PORTRAIT OF MONSIEUR JACQUES LE ROY

President of the Chamber of Commerce at Brabant, Seigneur d'Herbais.

Three-quarter length, seated, facing the spectator, with moustache imperial and curly black hair turning grey, in black velvet dress edged with brown fur, white ruff and white lawn cuffs; he holds a letter in his left hand, and his right rests upon the arm of a chair, red curtain and architectural background.

46 by 39 in.

Painted previously to the Artist's arrival in England.

From the Collection of M. Pieters, Seigneur de Merchten; the Borghese Palace.

Purchased from Mr. Buchanan by Lord Brownlow in 1808.

Exhibited at the British Institution, 1829, No. 5.

£17,850

Purchased by Messrs. J. & S. Goldschmidt, of Berlin and Frankfort.

Sale, June 28th 1929, Lot 73

SIR ANTHONY VANDYCK

PORTRAIT OF JOHN MORDAUNT, FIRST EARL OF PETERBOROUGH

John Mordaunt, 5th Baron Mordaunt, created Earl of Peterborough, 1627, Master General of the Ordnance under the Commonwealth.

Full length, standing facing the spectator, with moustache imperial and loose curly hair falling on to his shoulders; in scarlet coat, embroidered with gold, his right sleeve slashed, crimson breeches, with large vandyke lace collar, and frills at the wrists and knees; high riding-boots with gold spurs; a crimson cloak falling gracefully over his left shoulder to his feet; his left hand gloved, and holding his sword-belt; his right hand holding aside a green curtain; architectural and landscape background.

85 by 48 in.

Exhibited at Burlington House, 1877, No. 128; Burlington House, 1900, No. 79; the Guildhall, 1906, No. 84.

£9,975

Purchased by Messrs. Spink & Son.

I

Sale, June 21st 1929, Lot 47

SIR ANTHONY VANDYCK

PORTRAIT OF CHARLES II, WHEN A BOY

In blue dress with slashed sleeves and white lace collar, holding his blue foak with his right hand, which is gloved.

27 by 21½ in.

£4,830

Purchased by Messrs. Arthur Tooth & Sons.

Sale, June 14th 1929, Lot 10

RICHARD WILSON, R.A.

THE THAMES AT TWICKENHAM

A view looking along the river, with a man leaning against a tree in the foreground watching his two companions, who are bathing; a laden barge is sailing down stream; a house among trees on the further bank; the sun setting behind fleecy clouds, which are reflected in the water.

23 by 35 in.

Exhibited at the British Institute, 1814; the British Empire Exhibition, Wembley, 1924; the Grand Central Art Galleries, New York, 1925; the City of Manchester Art Gallery, 1925; *The Daily Telegraph* Exhibition, Olympia, 1928.

Mentioned in T. Wright's *Life of Wilson*, 1824; Dr. Waagen's *Art Treasures in Great Britain*, vol. ii, p. 226; in *Nollekens and His Times*, vol. i, p. 129.

Described and etched by T. Hastings, 1820; described by B. Fletcher in *Richard Wilson, R.A.*, 1908, pp. 141-2.

Illustrated and described by H. D. Roberts in *The Connoisseur*, May 1920; by Frank Rutter in *Wilson and Farington*, 1923.

£6,720

Purchased by Messrs. Gooden & Fox.

Sale, June 14th 1929, Lot 20

RICHARD WILSON, R.A.

ON HOUNSLOW HEATH

A market-woman, in red dress, seated on the ground in front, with a basket by her side; beyond, a stream, on the bank of which two donkeys are grazing; an island, thickly wooded, in the centre.

16¾ by 20¾ in.

Exhibited at the Manchester Art Gallery, 1925.

Described and etched by T. Hastings, 1825; he says that Paul Sandby, R.A., was with the artist at the time the sketch for this picture was done.

Praised by F. Rutter in *Wilson and Farington*, p. 92.

Illustrated in the *Burlington Magazine*, April 1920, and highly praised by Colonel H. M. Grant, author of *Old English Landscape Painters in Oil*.

£945

Purchased by The Savile Gallery and presented to the National Gallery through the National Art-Collections Fund.

Sale, December 14th 1928, Lot 62

JOHN WOOTTON

NEWMARKET HEATH

Numerous horses at exercise on Warren Hill, and down the hill, leading the way, are the Royal horses; the King's Chair is also shown; on the right is the church and town of Newmarket, with Three-Mile Bottom seen in the middle distance; Ely Cathedral seen in the extreme distance on the left.

Circa 1730.

38 by 49 in.

£2,100

Purchased by F. Banks, Esq.

Sale, December 14th 1928, Lot 96

JOHN ZOFFANY, R.A.

THE FAMILY OF SIR WILLIAM YOUNG, BART.

A composition of twelve figures gaily attired.

William Young, created a Baronet in 1769, sometime Governor of St. Vincent and of Domenica.

He is seated in the centre in Vandyck costume, holding a 'cello; beside him, also seated, is his wife, and the youngest child, Olivia, leans on her mother's knee; on the left, seated on a balcony, is William (M.P. for St. Mawes), and next him is Mary holding a letter; Brook wearing a hat, rides a horse, while a negro page holds John; Henry stands near by playing with a dog; Sarah Elizabeth (who married Richard Ottley, 1770), stands in the centre holding a book, with Elizabeth and Portia behind their mother; woody landscape background.

44 by 66½ in.

An outstanding example of the artist's work.

Painted about 1770.

£7,350

Purchased by Messrs. M. Knoedler & Co.

Sale, June 28th 1929, Lot 72

JOHN ZOFFANY, R.A.

THE DUTTON FAMILY GROUP

Mr. and Mrs. James Lenox Dutton, their son James, first Baron Sherborne, who married Miss Coke, of Longford, co. Derby, and their daughter Jane, who married Thomas Coke, Esq., of Holkham, afterwards Earl of Leicester.

The interior of the Drawing Room at Sherborne House, with Mr. Dutton, in black coat and vest with white stock, seated in the centre at a card-table of Louis XV design, looking towards his daughter, who is seated, in pink and white silk dress, holding some playing-cards in her left hand; his son, in grey costume, is opposite to her, holding some cards in both hands, while their mother, in black silk dress and white mob cap, is seated beside her son holding a book, and looks at the cards which her son is showing to her; the apartment is carpeted, and has a fine mantelpiece of white marble, and a coal fire burning brightly; on the blue walls are pictures and a girandole; behind Mrs. Dutton is a pole screen, painted with flowers.

40 by 50½ in.

Exhibited at Burlington House, 1907.

£7,350

Purchased by D. B. Farr, Esq., of New York and Philadelphia.

Sale, July 12th 1929, Lot 129

F. ZUCCARELLI, R.A.

AUTUMN

A woody landscape, with a Nymph holding a child on the back of a goat, which is held by a Satyr and Infant Bacchanal with a rope of flowers; Bacchus and dancing Nymphs in the background.

Signed, and dated 1744.

49½ by 57½ in.

Exhibited at the British Institution, 1850, No. 105.

£892 10s.

Purchased by Messrs. Max Rothschild.

MODERN PICTURES

Sale, May 10th 1929, Lot 136

SIR D. Y. CAMERON, R.A.

AUTUMN IN MENTEITH

23 by 42½ in.

£525

Purchased by Messrs. P. and D. Colnaghi & Co.

Sale, May 10th 1929, Lot 29

J. B. C. COROT

SOIR EN NORMANDIE

A landscape, with a peasant woman gathering wood in the foreground; a group of figures under a clump of trees in the centre, and a man, in red cloak, leaning on a stick on the left: Sunset.

18 by 21 in.

See *The Art Journal*, July 1889, p. 59; *L'Œuvre de Corot*, by Alfred Robaut, vol. iii, No. 1959.

£945

Purchased by D. Croal Thomson, Esq.

Sale, April 19th 1929, Lot 130

H. FANTIN-LATOUR

STILL LIFE

Roses in a blue glass vase, fruit in a basket, a blue-covered book and other objects on a table.

23 by 28 in.

£1,627 10s.

Purchased by Messrs. Alexander Reid & Lefèvre.

Sale, May 10th 1929, Lot 59a

H. FANTIN-LATOUR

ROSES IN A BASKET

17½ by 23½ in.

From the Collection of J. W. Barnes, Esq., 1894.

£1,522 10s.

Purchased by Monsieur Tempelaere, of Paris.

Sale, May 10th 1929, Lot 38

MATTHEW MARIS

THE GOATS

A view of a sandy hillside with two goats in the foreground, and a lady at the summit of the hill among trees.

14½ by 17½ in.

Exhibited at Newcastle-on-Tyne, 1887.

£693

Purchased by D. Croal Thomson, Esq.

Sale, November 30th 1928, Lot 152

W. RICHARD SICKERT, A.R.A.

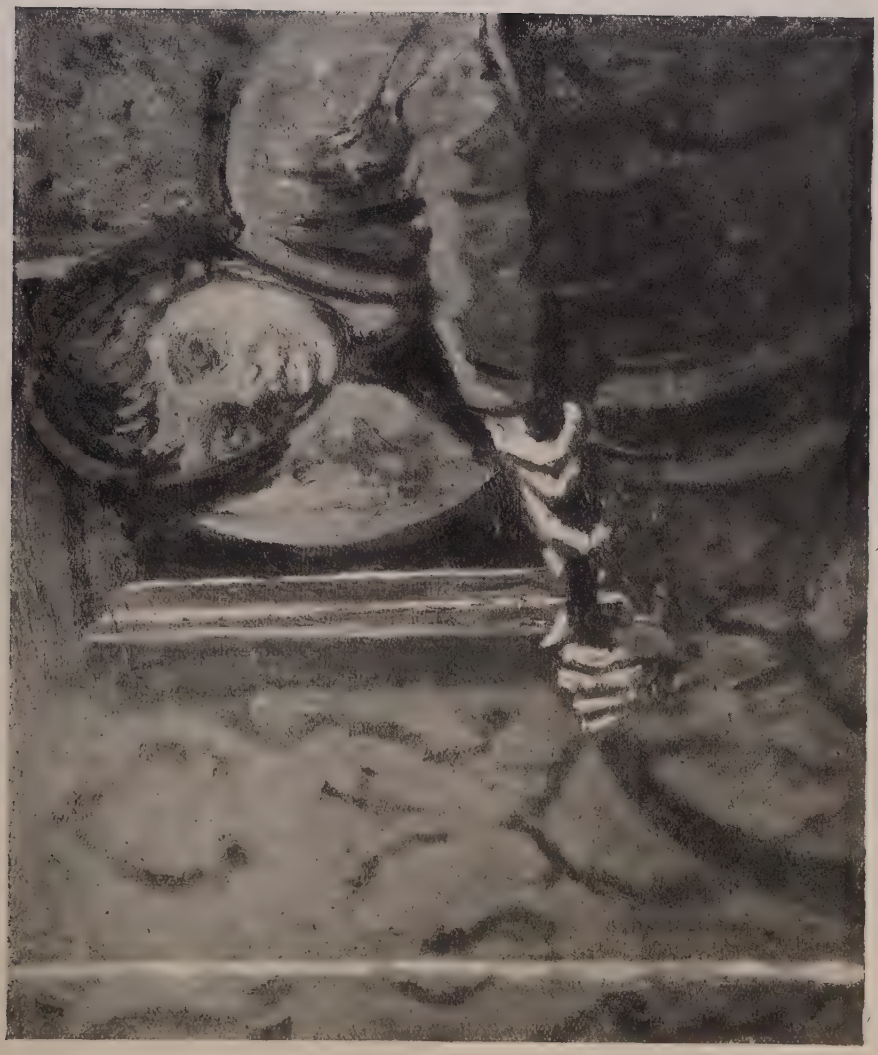
CICELY

$24\frac{1}{2}$ by $29\frac{1}{2}$ in.

Exhibited at Norwich, 1925.

£693

Purchased by The Savile Gallery.



Sale, November 30th 1928, Lot 155

MAURICE UTRILLO

LA RUE BAYER, PARIS

Painted about 1913.

$20\frac{1}{2}$ by $25\frac{1}{2}$ in.

£525

Purchased by Messrs. Alexander Reid & Lefèvre.

Sale, April 19th 1929, Lot 182

F. ZIEM

VENICE: SUNSET

A view on the Lagoons, with boats, gondolas, and figures.

25 by 31½ in.

£357

Purchased by Messrs. J. A. Cooling & Son.

APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR PICTURES AND DRAWINGS

DRAWINGS BY OLD MASTERS

WILLIAM BLAKE

ADAM AND EVE IN PARADISE. Satan watching the Endearments of Adam and Eve. Signed with initials, and dated 1806. 10½ by 8 in.

£1,102 10s.

J. BLARENBERGHE

AN ARMY ENCAMPED (a pair). Gouache; 10¼ by 13½ in.

£225 15s.

H. BURGKMAIR

PHYLLIS SEATED ON ARISTOTLE, prostrate, with bridle in his mouth. Sepia wash; 11 by 8 in.

£304 10s.

S. HOWITT

FOX-HUNTING: Breaking Cover and The Death (a pair). 16¼ by 25½ in.

£367 10s.

J. VAN HUYSUM

FLOWERS AND FRUIT (a pair). Signed, and dated 1735. 19¼ by 13¼ in.

£283 10s.

J. B. PERRONEAU

PORTRAIT OF A GENTLEMAN in blue coat and vest with white lace frills, powdered hair. In an oval. Signed, and dated 1772. Pastel; 27 by 22½ in.

£525

T. ROWLANDSON

MARKET DAY, PLACE DE MIER, ANTWERP. 16½ by 22 in.

£273

THE INTERIOR OF A FRENCH BARRACKS, with officers dressing for parade. 15 by 21 in.

£210

OLD BATTERSEA BRIDGE, with boats and figures. 10 by 16¾ in.

£199 10s.

DANCERS AT COVENT GARDEN. 13 by 18½ in.

£183 15s.

J. RUSSELL, R.A.

THE PERSIAN SIBYL. Signed, and dated 1797. Pastel, oval; 28½ by 23 in. Engraved by J. Ogborne.

£819

PORTRAIT OF MISS DARBY WITH A LITTLE GIRL. The lady is in white muslin dress with long sleeves and white lace frills, pink sash and flowing blue scarf, caressing a child. Signed, and dated 1793. Pastel; 30½ by 39½ in.

£756

LOVE SONGS AND MATCHES. Pastel; 35½ by 27 in.

£651

J. M. W. TURNER, R.A.

LUCERNE AND THE RIGI: EARLY DAWN. A view across the lake to the Blue Rigi. About 1843-4. 9½ by 12 in.

£1,942 10s.

SPIETZ ON THE LAKE OF BRIENZ, LOOKING TOWARDS THE BERNESE OBERLAND. About 1842-3. 9½ by 14 in.

£1,470

LULWORTH COVE, DORSETSHIRE. About 1812. 5¾ by 8½ in.

£777

IN THE VAL D'AOSTA. A stream in the foreground and with a view along the valley; a background of rugged mountains. About 1840. 9¼ by 11¾ in.

£756

J. M. W. TURNER, R.A.—*continued*

RHEINFELS, LOOKING ACROSS TO KATZ CASTLE. Chiefly body colour on stained paper. About 1819. $7\frac{3}{4}$ by $12\frac{1}{4}$ in.

£756

GOARSHAUSEN AND KATZ CASTLE, ON THE RHINE. *Circa* 1819. $7\frac{3}{4}$ by 12 in.

£567

TELL'S CHAPEL, FLUELEN, LAKE OF LUCERNE. About 1845. 9 by $11\frac{1}{4}$ in.

£546

THE SEELISBERG, LAKE OF LUCERNE. About 1842-3. $8\frac{3}{4}$ by 11 in.

£525

A STORM ON THE EAST COAST OF ENGLAND—Life-boat going off to a ship in distress. About 1836-8. Body colour on brown paper; $8\frac{1}{4}$ by $10\frac{3}{4}$ in.

£525

PICTURES BY OLD MASTERS

H. ALKEN

FOX-HUNTING: Full Cry (*a pair*). 17 by $23\frac{1}{4}$ in.

£1,417 10*s.*

FOX-HUNTING: Breaking Cover, Full Cry (2), and The Death (*a set of four*). $11\frac{1}{2}$ by $15\frac{3}{4}$ in.

£1,260

FOX-HUNTING: The Meet, Breaking Cover, Full Cry, and The Death. *A set of four.* $9\frac{1}{2}$ by $13\frac{1}{2}$ in.

£1,155

FOX-HUNTING. *A set of three.* $15\frac{1}{2}$ by $19\frac{1}{2}$ in.

£840

S. ALKEN

FOX-HUNTING: Full cry. $17\frac{1}{2}$ by $24\frac{1}{2}$ in.

£525

SIR WILLIAM BEECHEY, R.A.

PORTRAIT OF QUEEN CHARLOTTE. Charlotte Sophia of Mecklenburg-Strelitz (1744-1818), Queen Consort of George III, married 1761.

Full length, in white muslin dress with lace fichu and frills, straw hat, with black lace veil, and yellow scarf, walking in Windsor Great Park. 93½ by 56 in. Included as Lot 68 in the Artist's Sale, 1836.

£1,942 10s.

PORTRAIT OF MRS. BLOXHAM. In white muslin dress with white frills and blue sash; powdered hair. 30 by 24¾ in.

£1,417 10s.

PORTRAIT OF MRS. JANE HARKNESS. In white muslin dress, with blue scarf, seated in a crimson chair, holding a book. 36 by 28 in.

£1,050

WILLIAM BLAKE

THE NATIVITY. An interior, representing the Birth of Christ as an entirely miraculous and supernatural event. In tempera, on copper; 10½ by 14½ in.

£1,029

GIOVANNI BELLINI

THE REPOSE IN EGYPT. The Madonna in red dress with loose blue robes seated on the ground holding the Infant Saviour; Saint Joseph in mauve dress and lemon-coloured cloak leans on a mound in the background. On panel; 32½ by 43 in.

£7,875

W. R. BIGG, R.A.

A LADY, AND HER CHILDREN, RELIEVING A COTTAGER. 29 by 35½ in. Engraved by J. R. Smith.

£2,100

ALESSANDRO BONVICINO

THE MYSTIC MARRIAGE OF SAINT CATHERINE. 31½ by 26½ in.

£651

SANDRO BOTTICELLI

THE MADONNA AND CHILD, WITH AN ANGEL. The Madonna, in deep blue cloak over a bright red dress, and a white and red veil over her head, is seated, caressing the Infant Saviour. A tondo, on panel; 37½ in. diam.

£966

F. BOUCHER

LA VIE CHAMPETRE. A group of peasants with animals by a ruined archway. 24½ by 19 in. Engraved by Elizabeth Lépicié.

£1,417 10s.

F. BOUCHER—*continued*

A RIVER SCENE, with bridge; a woman washing clothes in the foreground. 23 by 30½ in.

£682 10s.

A. BRONZINO

PORTRAIT OF A NOBLEMAN, in plum-coloured doublet, with small white collar and gorget. 36¾ by 30½ in.

£819

C. BROOKING

SHIPPING SUBJECTS. *A set of five.* 14½ by 22½ in.

£525

A. CANALETTO

THE ARSENAL AT VENICE. The Square in front of the Entrance to the Arsenal, with a flagpole in the centre, and numerous figures. 59½ by 47½ in.

£3,990

THE PIAZZETTA OF ST. MARK'S, VENICE. 59½ by 47½ in.

£1,680

A VIEW ON THE GRAND CANAL, VENICE, near the Fish Market. 38½ by 51½ in.

£1,995

THE RIALTO, VENICE, with gondolas and figures. 18½ by 30½ in.

£861

THE CANAREGGIO, VENICE. 27 by 47 in.

£651

ARCHITECTURAL CAPRICCIO. A ruined bridge of two arches, with Classical colonnade and a wooden bridge leading to a square tower. 20 by 33 in.

£609

B. CANALETTO

THE CHURCH OF SS. GIOVANNI E PAOLO, VENICE, with the Colleoni Monument, and gondolas. 23½ by 38 in.

£1,785

ROMAN RUINS, with figures (a pair). 27 by 40 in.

£714

THE CHURCH OF SANTA MARIA DELLA SALUTE, VENICE, and THE PIAZZA OF ST. MARK'S, VENICE, with a procession (a pair). 23½ by 31½ in.

£630

ANNIBALE CARRACCI

THE TOILET OF VENUS. The Goddess, seated, nude, before a mirror held by Cupid. 50 by 37 in.

£630

PEDRO DE CASTRO

A BASKET OF FRUIT, with objects of still life on a table. Signed. 47 by 38 in.

£714

CIMA DA CONEGLIANO

THE MADONNA ADORING THE INFANT SAVIOUR, Who lies on a crimson ledge in front. On panel; 21½ by 16½ in.

£651

CLAUDE LE LORRAIN

A LANDSCAPE, WITH HAGAR AND THE ANGEL: Sunset. 21½ by 30 in.

£735

A WOODY LANDSCAPE, with two peasants conversing under some tall trees and cattle and goats are grazing: sunset. 29½ by 45 in.

£630

THE PIPING HERDSMAN. A river winding through hilly country; a young peasant, seated on the ground, playing a pipe. Signed. 39½ by 53 in.

£609

A SEA-PORT with the Castle of Ostia on the right, figures on a quay, and men-o'-war in the bay. 19 by 25½ in.

£546

A VIEW looking over an extensive landscape, with a river in the foreground; in the centre some figures driving cows and goats over a bridge; in the foreground a herdsman is seated on a bank. 39½ by 51½ in.

£525

A. COOPER, R.A.

PORTRAIT OF "ELIS," the property of Lord George Bentinck, winner of the St. Leger, 1836, on the Downs, with J. B. Day up; John Doe, the trainer, with hunter, behind. 34 by 44 in.

£577 10s.

MARIA COSWAY

LE CHAPEAU DE PAILLE, after Sir P. P. Rubens. Signed. 35½ by 27½ in.

£682 10s.

F. COTES, R.A.

PORTRAIT OF MAJOR-GENERAL PHILLIPS. In blue coat embroidered with gold braid and red facings, red vest and white stock. 49½ by 39½ in. Engraved by Valentine Green, A.R.A.

£1,575

PORTRAIT OF SIR GEORGE COOKE, BART. In blue uniform with red facings, gold epaulette and gold braid. 29¼ by 24¼ in.

£1,155

PORTRAIT OF AN OFFICER. In scarlet military coat and vest embroidered with gold braid. 35½ by 29½ in.

£819

A. CUYP

A CASTLE ON A RIVER, with ferry-boats. On panel; 23½ by 32½ in.

£1,575

GIOVANNI DE BUSI

THE MADONNA AND CHILD. The Virgin, in olive-green dress and crimson cloak, a yellow scarf over her head, seated on a stone ledge, holding the Infant Saviour. On panel; 23½ by 20 in.

£504

CLAUDE DE JONGH

OLD LONDON BRIDGE. Painted about 1630, before the Fire of London. An engraving of this picture, by E. M. Wimperis, appears in Smiles's *Lives of Engineers*. On panel; 27½ by 59 in.

£1,732 10s.

CORNEILLE DE LYON

PORTRAIT OF A GENTLEMAN. In black dress with small white collar, holding his gloves. On panel; 9 by 7 in.

£735

ARTHUR DEVIS

PORTRAITS OF SIR PETER AND LADY LEICESTER, on the steps of their mansion. 39½ by 49½ in.

£682 10s.

LORENZO DI CREDI

THE MADONNA AND CHILD, with the Infant Saint John and an Angel. On panel, circular; 33½ in. diam.

£945

F. H. DROUAIS

TWO CHILDREN, with a goat. 37½ by 50 in.

£504

N. ELIASZ

PORTRAIT OF A GENTLEMAN, in black velvet dress, black cloak, white ruff and cuffs; and PORTRAIT OF A LADY, in black embroidered dress, with white ruff and cuffs, gold chain and jewelled bracelets (a pair). On panel; 44 by 32½ in.

£1,000

J. FERNELEY

FOX-HUNTING IN KING'S COUNTY, IRELAND. *A set of three.* 19 by 24 in.

£1,102 10s.

PORTRAIT OF "DANGEROUS," winner of the Derby, 1833, on the Downs, with Chappel up. Signed, and dated 1833. 33½ by 42 in.

£735

PORTRAIT OF LORD LICHFIELD ON "MIDNIGHT." In hunting costume, with huntsman, Robert Thurlow, and the Atherstone Hounds. 33½ by 44 in.

£672

FOX-HUNTING IN KING'S COUNTY, IRELAND. *A set of three.* 19½ by 24½ in.

£609

PORTRAIT OF ISAAC SADLER, ESQ., the owner of "Dangerous," in hunting costume, on a hunter, with hounds. 26½ by 35½ in.

£525

D. GHIRLANDAIO

THE NATIVITY. The Madonna, in blue and red robes, kneels on a grassy sward in adoration before the Infant Saviour, a kneeling Angel in attendance. A tondo, on panel; 35 in. diam.

£2,205

JAN VAN GOYEN

AN EXTENSIVE VIEW LOOKING TOWARDS HAARLEM. Signed with monogram, and dated 1647. On panel; 16 by 23½ in.

£2,467 10s.

A MARKET-DAY IN A VILLAGE. Signed, and dated 1644. 42 by 59 in.

£2,047 10s.

A RIVER SCENE, with an inn among trees, a ferry-boat, and other craft. Signed with monogram, and dated 1651. On panel; 18¼ by 25¼ in.

£1,365

A RIVER SCENE, with sailing-boats ladened with figures, and a fisherman drawing a net in a small row-boat in front. Signed with initials, and dated 1655. On panel; 14 by 19½ in.

£1,312 10s.

A SQUALLY DAY AT THE MOUTH OF A RIVER, with a small ferry-boat being rowed towards village in the distance; cloudy sky. Signed, and dated 1647. 46½ by 60 in.

£1,176

FISHING-BOATS OFF A JETTY. Signed with initials, and dated 1644. 22½ by 31 in.

£840

THE CASTLE OF NIMEGUEN, with a ferry-boat. On panel; 18½ by 36 in.

£840

F. GUARDI

THE ISLAND OF SAN GIORGIO MAGGIORE, VENICE. A view of the island and part of the Guidecca, with barges, gondolas, and figures. 13½ by 20½ in.

£3,255

A VIEW ON THE GUIDECCA, VENICE, with the Redentore, and numerous gondolas. 20½ by 27½ in.

£2,047 10s.

THE RIVA SCHIAVONE, VENICE, with Bucentaur and gondolas. 26 by 43 in.

£1,092

A VIEW OF THE PIAZZA OF ST. MARK'S, VENICE, with figures. 9¼ by 14¼ in.

£945

W. C. HEDA

STILL LIFE. Signed, and dated 1644. On panel; 30 by 24½ in.

£504

WILLIAM HOGARTH

A RAKE'S PROGRESS—III. The Tavern Scene. This sketch was painted for Mr. Benjamin Booth, Sir Clare Ford's great-great-grandfather. 24 by 29¼ in.

£504

JOHN HOPPNER, R.A.

PORTRAIT OF EARL GROSVENOR, in dark green coat, white vest and stock, seated, powdered hair. 35 by 27½ in.

£787 10s.

ADRIAEN ISENBRANT

THE NATIVITY. The Virgin and Saint Joseph kneeling in adoration before the Infant Saviour, tended by a choir of five infant Angels; above, in the clouds, two Angels in adoration. On panel; 17 by 12 in.

£3,360

C. JONSON

PORTRAIT OF A LADY. In white dress, with white lace collar and frills, green bows, pearl necklace and drop. Signed, and dated 1636. 29 by 23½ in.

£787 10s.

JACOB JORDAENS

THE THREE MUSICIANS. In the centre a middle-aged man, of ample proportion, robed in black with yellow sleeves, and a red hat with yellow feather, playing a bagpipe, with two youthful companions, one on either side. 44 by 41 in.

£735

SIR THOMAS LAWRENCE, P.R.A.

PORTRAIT OF JOHN BRADBURNE, ESQ., of Woodlands, Windlesham, near Ascot. In dark green coat with rolled collar, buff vest, and white stock; powdered hair. 29½ by 24½ in.

£756

GIOVANNI ANTONIO LICINIO

PORTRAIT OF A GENTLEMAN, in black figured silk dress, holding an open psalm-book, inscribed "Anno Aetatis L V," and "P. Lycinio." 38 by 30 in.

£714

GIOVANNI ANTONIO LICINIO—*continued*

PORTRAIT OF A NOBLEMAN, in red dress open at the neck and showing white shirt, black cloak, and embroidered turban head-dress. 33 by 26½ in.

£546

FILIPPO LIPPI

THE MADONNA ADORING THE INFANT SAVIOUR. The Madonna, in blue and red robes, kneeling in adoration before the Infant Saviour. On panel, circular; 36 in. diam.

£1,050

LORENZETTI

SAINT CATHERINE OF ALEXANDRIA. The Saint in red robes, holding a book and martyr's palm. On panel; 28½ by 19½ in.

£1,890

N. MAES

THE RETURN FROM THE CHASE. Two boys, in Classical costumes, walking through a wood with dogs. Signed, and dated 1661. 30 by 34½ in.

£1,627 10s.

S. MAINARDI

THE MADONNA AND CHILD, WITH TWO ANGELS. Madonna in a bright red dress and dark blue cloak, with a gauze veil over her head, holds the Infant Saviour on her left knee; two youthful Angels on each side. A tondo, on panel; 34 in. diam.

£1,995

THE MASTER OF THE DEMI-FIGURE

PORTRAIT OF A LADY AS THE MAGDALEN, seated, holding a book. On panel; 26½ by 20 in.

£1,785

THE MASTER OF THE PINK

THE FAMILY OF THE MADONNA. The Madonna seated on a grassy sward with the Infant Saviour, by their side is Saint Joseph, and above are Saint Joachim and Saint Anne; on each side Saint Cleopas, Salome, Zacharias, Saint Elizabeth, Saint John the Baptist, Saint James the Less, Saint Amelia, and Saint Mark. On panel; 28½ by 56½ in.

£609

MEMLINC

PORTRAIT OF A YOUNG NOBLEMAN, in embroidered yellow doublet with long sleeves, and crimson coat with ermine collar, black cap with jewel. On panel; 10½ by 6¾ in.

£997 10s.

SIR A. MOR

PORTRAIT OF A GENTLEMAN, in dark dress, fur collar, small white ruff and black hat. With coat-of-arms. On panel; 39 by 28½ in.

£651

G. MORLAND

A CHRISTMAS GAMBOL. 17 by 13½ in. Engraved by J. R. Smith.

£1,155

THE PEASANT'S REPAST. Signed, and dated 1792. 14½ by 11½ in. Engraved by C. José.

£861

INTERIOR OF A STABLE, with a farmer dressing for market. 19½ by 26 in.

£525

G. B. MORONI

PORTRAIT OF GENERAL MARIO BENVENUTI, in armour, with small white lace collar and frills, his right hand resting on his helmet, his left holding a sword. 45½ by 35½ in.

£2,205

DANIEL MYTENS

PORTRAIT OF CHARLES I, in pink slashed dress with white lace Vandyke collar and cuffs, wearing the Riband and Jewel of the Garter. 35 by 27½ in.

£651

PORTRAIT OF PHILIP, 4TH EARL OF PEMBROKE. In black embroidered dress, white lace collar and cuffs, wearing the Riband and Jewel of the Garter. 47 by 37 in.

£504

P. NASMYTH

A WOODLAND STREAM: Sunset. Signed, and dated 1827. On panel; 17½ by 22½ in.

£735

J. M. NATTIER

PORTRAIT OF A LADY, in blue and white dress. Signed, and dated 1759. 21½ by 17½ in.

£3,675

A. VAN DER NEER

A WINTER LANDSCAPE: Daylight. 27½ by 39½ in.

£1,785

A FROZEN RIVER SCENE, with skaters. Signed with monogram. On panel; 13½ by 18 in.

£924

A WINTER LANDSCAPE, with numerous skaters. On panel; 19 by 24½ in.

£735

B. VAN ORLEY

THE MADONNA AND CHILD, enthroned with Saint Catherine, Saint Barbara, and a Donor. 48 by 39 in.

£1,312 10s.

A. PALAMEDES

A MERRY PARTY. An interior, with a company of cavaliers and ladies round a table. Signed, and dated 1633. On panel; 21 by 34½ in.

£577 10s.

G. P. PANNINI

ROMAN RUINS, with horsemen and figures. 38¼ by 48½ in.

£609

REV. WILLIAM PETERS, R.A.

PORTRAIT OF A LADY. In white muslin dress with long sleeves, pink sash and pink bow, her hair powdered. 29½ by 24½ in.

£1,890

NICOLAS POUSSIN

THE HOLY FAMILY, WITH THE INFANT SAINT JOHN. The Virgin, in red and blue robes, seated, with both feet on a stool, holding the Infant Saviour. 76 by 50½ in.

£924

SIR HENRY RAEBURN, R.A.

PORTRAIT OF MISS LILIAS CAMPBELL, in white muslin dress with long sleeves, mauve sash, seated; powdered hair. 29 by 24½ in.

£8,400

PORTRAIT OF A GENTLEMAN, in black coat with white stock, seated in a crimson arm-chair. 34½ by 27½ in.

£1,732 10*s.*

PORTRAIT OF JOHN HUNTER, ESQ., LL.D., in black coat, vest and breeches, with white stock and black gown; red curtain background. 49½ by 39½ in.

£756

PORTRAIT OF GEORGE BRUCE, ESQ., of Langlee, Roxburghshire. In dark blue coat, black breeches, yellow vest, seated. 50½ by 40 in.

£651

ALLAN RAMSAY

PORTRAIT OF A YOUNG GENTLEMAN, in grey coat, with pink vest embroidered with silver braid, black hat under his arm. In a painted oval. Signed, and dated 1747. 29¼ by 24 in.

£525

RAPHAEL

PORTRAIT OF AMBROSIA CARADOSSO. In black dress showing small white shirt at the neck, black cap, leaning on a stone balustrade, holding a ring in his right hand. On panel; 25 by 20½ in.

£2,100

C. READ

PORTRAIT OF A LADY, in white muslin dress with blue sash, and pink cloak. 28 by 22 in.

£630

REMBRANDT VAN RIJN

STUDY OF AN OLD MAN, with dark cap. On panel; 9½ by 7½ in.

£2,730

COTTAGE SCENERY. A stream flowing across the foreground; a woman leaning over a wooden paling dipping for water; in the background an old farm with a hayrick, and lofty trees. On panel; 8½ by 10 in.

£1,995

SIR JOSHUA REYNOLDS, P.R.A.

PORTRAIT OF CHARLES, FIRST EARL CAMDEN, in claret-coloured coat, vest and breeches, and white hose, seated in an arm-chair, holding a book. Painted in 1782. 50 by 40 in.

£1,470

PORTRAIT OF LIEUT.-GENERAL JOHN HALE, in scarlet military uniform. In a painted oval. 29½ by 24½ in.

£1,102 10s.

PORTRAIT OF WILLIAM, FIRST MARQUESS OF LANSDOWNE, K.G., in dark green coat, vest and breeches, with white lace frills at the neck and wrists, seated by a table. Painted about 1781. 50 by 40 in.

£1,050

H. RIGAUD

PORTRAIT OF THE RIGHT HON. JOHN ROSS MACKIE, in red cloak. 32 by 24 in.

£525

HUBERT ROBERT

THE FOUNTAIN. A garden scene, with ladies at an ornamental fountain. 62 by 49½ in.

£2,520

LES BLANCHISSEUSES. The portico of a Palace, with women washing clothes at a fountain in the foreground. 62 by 49½ in.

£1,207 10s.

A BRIDGE with women washing clothes. 28 by 36 in.

£1,050

T. ROBERTS

A WOODY LANDSCAPE; AND A RIVER SCENE (a pair). Deer in a woody landscape; and a horseman, with cattle, on a road by a river. Signed "ROBERTS, IRELAND," and dated 1771. 44 by 60 in.

£577 10s.

GEORGE ROMNEY

PORTRAIT OF LADY HAMILTON AS "CASSANDRA." Oval; 37½ by 28½ in.

£3,150

PORTRAIT OF GENERAL PATRICK DUFF. In dark blue coat with red facings and gold braid. Painted in 1790. 35½ by 27 in. Engraved by C. H. Hodges.

£2,730

PORTRAIT OF CHARLES MACSWEEN, when a boy. In dark blue dress with red lapel and gold buttons, white lace collar and cuffs. 29½ by 24½ in.

£2,257 10s.

PORTRAIT OF JOHN CAMDEN, ESQ., in blue coat with gold buttons, white vest and white frills. 29½ by 23¾ in.

£1,995

PORTRAIT OF PROFESSOR WILLIAMS, in dark green coat, with yellow vest and white stock. 28¼ by 24¼ in.

£1,102 10s.

SIR P. P. RUBENS

MERCURY AND ARGUS. On panel; 16 by 22½ in.

£1,680

A BEAR HUNT; AND A BOAR HUNT (a pair). On panel; 13 by 20½ in.

£577 10s.

AN EXTENSIVE LANDSCAPE, with peasants and cattle by a wooded bank on the left. 46 by 66 in.

£546

SALOMON VAN RUISDAEL

THE FERRY. The banks of a river, with sailing-boats and small craft and a ferry-boat, laden with figures. Signed, and dated 1644. 40½ by 64½ in.

£3,150

JACOB VAN RUISDAEL

THE FERRY. A herdsman driving three cows into a boat, which a man is about to pole across the stream. 24½ by 27½ in.

£997 10s.

FISHING-BOATS IN A STORM OFF THE COAST. 19 by 27 in.

£682 10s.

F. SARTORIUS

FOX-HUNTING: Huntsmen and hounds in full cry. Signed. 31 by 56 in.

£1,575

J. N. SARTORIUS

FOX-HUNTING: Huntsmen and hounds in full cry. Signed, and dated 1824. 23½ by 35½ in.

£1,312 10s.

FOX-HUNTING: Breaking cover. 29½ by 64½ in.

£609

FOX-HUNTING: Huntsmen and hounds in full cry. 18½ by 28½ in.

£567

FOX-HUNTING. A set of six. Signed. 13½ by 17 in.

£504

SAMUEL SCOTT

OLD LONDON BRIDGE. 23½ by 44 in.

£630

J. SIBERECHTS

A HILLY LANDSCAPE, with travelling figures and animals at a pool. Signed, and dated 1683. 54 by 49 in.

£409 10s.

J. SMART

PORTRAIT OF A GENTLEMAN, in scarlet coat, with yellow vest, black stock and white frills, powdered hair. 29½ by 24¾ in.

£525

GILBERT STUART

PORTRAIT OF RALPH WINSTANLEY WOOD, of Pierrepont Place, Frensham, in blue coat with yellow vest and white stock, powdered hair. 29½ by 24½ in.

£892 10s.

DAVID TENIERS

LE CHAPEAU ROUGE. Signed, and dated 1658. On panel; 18½ by 29½ in.

£840

A LANDSCAPE, with peasants and dog crossing a footbridge. 31 by 48 in.

£558

THE VIOLINIST. The interior of a tavern, with a peasant in blue blouse, seated, playing. Signed. On panel; 13½ by 18½ in.

£546

GERARD TERBURG

A LADY AT HER TOILET. The interior of an apartment, with a lady seated at a table before a mirror, having her hair dressed by a maid, who stands behind her. 29½ by 24½ in.

£1,522 10s.

G. B. TIEPOLO

THE REPOSE IN EGYPT. The Virgin, in blue robes, seated on the ground by some trees nursing the Infant Saviour. 22 by 14½ in.

£2,100

THE VISION OF A SAINT. 23½ by 13¼ in.

£525

IL TINTORETTO

THE HOLY FAMILY AND THE DOGE RANIERI. 58 by 76 in.

£735

TITIAN

PORTRAIT OF DANIELLO BARBARO, in black dress with long sleeves, small white linen collar, and frills at the wrists, holding his gloves. 44 by 32 in.

£7,560

THE MAGDALEN. Three-quarter length figure, in white dress, with cloak striped with black and red; her fair hair falls in ringlets on to her shoulders. 43 by 37 in.

£4,620

THE BATH OF DIANA. Actæon, having lost his way, discovers the elegant grotto where Diana and her Nymphs are bathing. 21 by 26½ in.

£1,575

PORTRAIT OF POPE ALEXANDER VI. As a Cardinal, in red robes and cap. 28½ by 20½ in.

£1,522 10s.

A YOUNG MAN DRINKING, in white linen shirt, holding a bottle of wine and drinking from a glass. 21 by 16 in.

£924

J. F. DE TROY

A GENTLEMAN, with two ladies, seated in a garden. 26½ by 22 in.

£2,415

J. M. W. TURNER, R.A.

MACON. An extensive view over the River Saône, with figures dancing in the foreground; in the middle distance the town of Macon. 57 by 95 in. Engraved by T. O. Barlow, R.A.

£9,030

W. VAN DE VELDE

THE BATTLE OF SOLEBAY. Signed. 41 by 60½ in.

£1,680

MEN-O'-WAR AND SMALL CRAFT, in a breeze. 38½ by 60 in.

£504

SIR A. VANDYCK

PORTRAIT OF AN APOSTLE. Half-length figure of a bearded man, in dark grey gown. On panel; 25½ by 20½ in.

£945

J. E. VAN VELSEN

A MERRY PARTY: Four cavaliers grouped round a girl, who is seated, holding a clay pipe. On panel; 20½ by 27½ in.

£525

P. VERONESE

PRINCE AUGUSTUS AND THE SIBYL. A scene on a terrace, with the Emperor Augustus, to whom the Sibyl is showing the Madonna and Child. 26½ by 39 in.

£1,155

JAMES WARD, R.A.

A LIVERY STABLE. 27½ by 35½ in. Engraved by James Ward, R.A.

£1,207 10*s.*

FRANCIS WHEATLEY, R.A.

PORTRAITS OF TWO CHILDREN OF RALPH WINSTANLEY WOOD, ESQ. 32 by 28 in.

£2,415

PORTRAITS OF THE WINSTANLEY WOOD FAMILY (a pair). Signed with initials. 35 by 28 in.

£2,100

RICHARD WILSON, R.A.

THE LAKE OF NEMI. 24 by 29½ in.

£3,255

A VIEW ON THE RIVER, between Dolgelly and Barmouth, with Cader Idris in the distance: Evening. 36½ by 53 in.

£1,785

A VIEW OF LONDON FROM HIGHGATE. 24 by 39 in.

£1,312 10s.

A VIEW IN THE STRADA NOMENTANA: Sunset. 17 by 20½ in. Etched by T. Hastings.

£892 10s.

TABLEY HOUSE, CHESHIRE. 19½ by 23½ in. Engraved.

£861

A VIEW from high ground through two thickly wooded banks towards hills in the distance. On panel; 16½ by 21 in. Etched by T. Hastings, 1825.

£819

ON THE RIVER TIBER, NEAR ROME. 14¾ by 18 in. Etched by T. Hastings, 1822.

£682 10s.

A LANDSCAPE: Evening. Two peasants resting under a tall tree. 14 by 24½ in.

£546

STRADA NOMENTANA, OR VILLA ADRIANA. 17½ by 13¾ in.

£546

THE BAY OF BAIAE, FROM POSILIPPO. 16¾ by 20¾ in. Etched by T. Hastings.

£525

E. DE WITTE

A CHURCH INTERIOR, with grave-digger and other figures. Signed, and dated 1661. On panel; 20½ by 15½ in.

£735

D. WOLSTENHOLME

TROUT-FISHING AND PHEASANT SHOOTING (a pair). 17½ by 23½ in.

£945

D. WOLSTENHOLME—*continued*

FOX-HUNTING: Full cry. 32 by 52 in.

£630

PORTRAIT OF TIMOTHY LUFF MULLINS, with hounds in a landscape. 18 by 25 in. Engraved by D. Wolstenholme.

£525

JOHN WOOTTON

THE MARE'S PLATE, NEWMARKET. A view on Newmarket Heath, with numerous sportsmen on horseback watching the race for the Mare's Plate. Signed. 37½ by 58 in.

£787 10s.

RACING AT NEWMARKET. 30½ by 45½ in.

£630

J. ZOFFANY, R.A.

THE FARMER'S RETURN FROM LONDON. The interior of a farmhouse, with Garrick as the Farmer, seated at a table, in blue coat and vest, with riding-boots, his right hand on a table, his left holding a pipe, and looks towards Mrs. Bradshaw, the wife, who stands by his side, holding a jug; Master Pope, the infant son, holds a lighted candle, and Miss Heath, the daughter, stands by his side. 40½ by 49½ in.

£3,570

LOVE IN A VILLAGE. The interior of an apartment, with Shuter as Justice Woodcock, in blue dress edged with gold, standing listening to Beard, as Hawthorn, who is bringing him some information, while Dunstall, as Hodge, stands behind holding his hat. 40 by 49½ in.

£1,785

PORTRAIT OF SIR THOMAS STAPLETON, 5th Baronet, born 1727, in brown coat, with yellow vest, in a landscape. 49¾ by 39½ in.

£651

MODERN PICTURES

J. B. C. COROT

BORDS BOISES D'UN MARAIS. 13½ by 16 in.

£945

SOUVENIR DE ZUYDCOOTE. 27½ by 39 in.

£882

LOVERS BY A SHADY POOL. 10½ by 12½ in.

£525

N. DIAZ

THE FOREST OF FONTAINEBLEAU. On panel; 20½ by 28 in.

£588

H. FANTIN-LATOUR

L'AURORE. A Nymph, in white drapery, with flowing red scarf, in the skies. 34 by 24½ in. Exhibited at the Salon, 1896.

£651

H. HENNER

THE GOLD DISH. 24 by 18 in.

£840

JOSEF ISRAELS

THE RETURN OF THE FLOCK: Sunset. 22½ by 44½ in.

£525

CH. JACQUE

INTERIEUR DE BERGER. Sheep and poultry in a shed. 17 by 27 in.

£504

AUGUSTUS E. JOHN, A.R.A.

THE MAUVE JERSEY. On panel; 17½ by 12½ in.

£325 10*s.*

BARON H. LEYS

THE RECEPTION OF AN AMBASSADOR. On panel; 31 by 41 in.

£861

JACOB MARIS

A DISTANT VIEW OF AMSTERDAM. 15 by 23½ in.

£451 10*s.*

MATTHEW MARIS

SQUIRRELS. A glade in a wood, with a youth and maiden walking hand-in-hand; two squirrels on the left. 12 by 18 in.

£630

SIR J. E. MILLAIS, P.R.A.

IN PERFECT BLISS. A full-length figure of a little girl, in yellow dress, with dark blue sash and hat, seated. 48 by 34½ in. Engraved by T. L. Atkinson and S. Cousins, R.A.

£924

SIR J. E. MILLAIS, P.R.A.— *continued*

JUST AWAKE. A fair-haired child, in white nightgown, sitting up in bed looking at a birdcage. 35 by 27 in. Exhibited at the Royal Academy, 1868. Engraved by T. O. Barlow, R.A.

£525

J. F. MILLET

L'AMOUR VAINQUEUR. Four Cupids pulling at a blue drapery which Venus wears. On panel; 15½ by 9½ in. Engraved.

£651

SIR E. J. POYNTER, P.R.A.

THE CAVE OF THE STORM NYMPHS. 57 by 43½ in. Exhibited at the Royal Academy, 1903.

£472 10s.

W. J. SHAYER

BRIGHTON AND LONDON ROYAL MAIL ON THE ROAD (a pair). 16½ by 23½ in.

£399

W. SHAYER, Sen.

THE GIPSIES' RETURN. 45 by 38 in.

£304 10s.

W. RICHARD SICKERT, A.R.A.

THE UNDERCLIFF. 16½ by 22½ in.

£325 10s.

JEWELS

THE TEMPLE DIAMONDS
SOLD FOR £9,940

JEWEL SALES

1928-9

By A. C. R. CARTER

"DID you ever see a jewel sale in which ten consecutive lots—contained on a single page of a Christie's catalogue—totalled £125,500?" I can imagine this question being put, some years hence, by those who remember that dazzling dispersal on December 5, 1928, when the aggregate of the most remarkable sale of jewels ever held at Christie's came to over £188,000. As I have already stated in my descriptive notice of the year's picture sales, this event was the prime factor in bringing a total of a quarter of a million sterling in a single week at Christie's, and that it was followed by a series of other sales which combined to put on record a very striking chain of achievement in the little season before Christmas. Henceforward let no man dare to say that only the height of the season is the fortunate period for attracting collectors to come in a *coûte que coûte* spirit of abandon to Christie's.

In the previous report I took occasion to point out the historical fact that, although Christie's long records contain many famous jewel sales associated with France, such as the dispersal of the Du Barry's jewels in 1795 after her execution, and of the Empress Eugénie's casket in 1872, after her flight, the real ascendancy of London—and therefore Christie's—over Paris was not established until 1901. The additional taxation on the business of the *commis-*

saire-priseur had the effect of transferring much business to the free and open market in London, and it was marked by the appearance at Christie's on July 9, 1901, of the pearl necklace once the possession of the notorious Madame Humbert, which then realized £20,000.

Many rich pearl necklaces have been sold since. Madame de Falbe's necklace of 51 beautifully matched pearls brought £47,500 on July 18, 1918. In the following year three were sold for £41,500, £33,200, and £29,000. Again, on May 12, 1920, a rope of 188 pearls fetched £54,500. With these in mind the company on December 5, 1928, wondered whether that superb necklace of 79 carefully matched and rare pearls, with a very fine snap of an oblong emerald, would disturb any previous maximum. This and other prizes were on that single page which I have mentioned, and were known to have comprised the casket of a very well-known lady, whose identity, however, was not revealed, Christie's having been asked to respect her anonymity. Incidentally it may be mentioned that, during the sale, the ex-Queen of Greece sat behind the rostrum of Captain Charles Agnew,[1] the auctioneer who, in the end, had the distinction of presiding over a jewel dispersal surpassing any ever conducted either by his late father, Mr. Walter Agnew, or by Mr. William Anderson, now retired, who had the privilege of selling the £54,500 necklace in 1920.

The competition which ensued was international from the opening bid of £10,000; the final bout of bidding being a duel between England and France, as represented by Messrs. Jerwood & Ward of London and Messrs. Van Cleef & Arpels of Paris. The former had the victorious call at £45,000. Two Paris dealers, M. Fischof

[1] While I was correcting the proofs of these pages, the message came of Captain Agnew's untimely passing. To me and to many the most fragrant memory of this true English gentleman will be of the ROSE DAYS at Christie's when he always gave a lead to the bidding for the Queen's beautiful bouquets. —A. C. R. C.

and M. Founès, fought it out for a string of only 12 pearl which the former won at 18,000 guineas; and immediately afterwards a string of 61 pearls brought £14,500. Yet, despite these huge sums, many considered that the most wonderful gem in the collection was a single large navette-shaped brilliant, mounted as a ring, which was annexed by the Paris underbidders for the £45,000 pearl necklace at the surprising bid of £14,200. A three-row necklace of 293 pearls made £8,000 (Drayson); another of 87 pearls, £7,500 (Weisz), and, to complete that single page of ten lots accounting for £125,500, mention should be added of Messrs. Jerwood & Ward's purchases of a pendant, formed with a large hexagonal brilliant suspended from a knot-of-riband loop, £7,500; of a £4,600 emerald and brilliant ring; and of a £3,200 emerald and brilliant brooch; a pearl and brilliant bar brooch reaching £3,000. Seven more lots in this anonymous lady's casket brought £13,220; Messrs. Jerwood & Ward giving £3,500 for an emerald ring, and Mr. S. H. Harris, £2,600 for another ring.

I remember the sale-room talk when Mrs. Lewis-Hill's emerald and brilliant brooch realized £4,500 in 1907. On December 5 Lady Rachel Verney sent her brooch, with a large central emerald bordered by 16 Indian table diamonds. It had descended to her from that Lord Amherst of Arracan who was Governor-General between 1823 and 1828. This surpassed the Lewis-Hill price in bringing £4,700 (Weil). Many other lots yielded over £1,000 each; among Mrs. Mellin's jewels being a pearl and brilliant brooch, £3,250 (Drayson). Mrs. Charles Hay's pearl collar of nine rows fetched £2,050 (Weil), and at the end of the sale as much as £5,500 was paid by Messrs. Liebman for a brilliant and sapphire band-bracelet; and a sapphire and brilliant pendant and neck-chain went for £5,600. The late Dame Ellen Terry's sale of her "few things" on December 19 was pathetic by contrast, as the highest price was only £49 for a single-brilliant ring. In Victorian days "another great actress loses her jewels" was a frequent head-

line in newspapers, but this dear lady never had any of importance to lose. In 1920 Miss Terry had a modest sale at Christie's of her chief possessions; the total being £965 8*s.* 6*d.*, towards which her emerald and brilliant pendant contributed £400.[1] On the other hand, Phyllis Broughton's casket (including a £5,000 emerald and brilliant bracelet) made over £36,000 at Christie's in 1927, and I recollect a sale of a few of Mrs. Langtry's adornments realizing £4,841 in 1904. Yet the possession of a few trinkets does not, fortunately, make the reputation of an actress already blessed with the priceless jewel of her art; and when one thinks of the rare gifts bestowed by nature and art upon Ellen Terry, one recalls Hazlitt's dignified eulogy of the Siddons: "She was the stateliest ornament of the public mind." Even if the sale-room appears, at first sight, to have little to add to Ellen Terry's fame, there was a triumph for her, twenty-three years ago in the Irving sale at Christie's, when the first Sir Joseph Duveen, with fine prevision, bought Sargent's majestic portrait of her as *Lady Macbeth*, and gave it to the nation. I know that his father's benefaction inspired the present Sir Joseph Duveen to provide that fine Sargent gallery at Millbank, in which this first gift and others which have ensued might be appropriately displayed.

The jewel sale on February 13 contained a pearl and brilliant tiara, inherited by Captain the Hon. Marcus Pelham, which fetched £1,360 (Weisz); and in the sale on April 17 Mr. S. H. Harris gave £6,100 for a three-row necklace of 163 pearls; another rope of 131 pearls bringing £4,100 (Drayson) in a £25,000 sale. Rose Day has become worthily associated with Christie's and, on June 12, 1929, it was observed with considerable enthusiasm; over £2,000 being again raised by the sale of the Queen's two bouquets, offered rose by rose in the two rooms where dispersals were being conducted by Mr. Gordon Hannen and Mr. Terence McKenna.

[1] Observers of coincidences should note that this sale on July 21, 1920, was exactly eight years before the great actress's death.

The *bonne bouche* of this important jewel sale, which provided a gross total of over £113,000, was a dazzling emerald and brilliant tiara which had been originally presented to the Hon. Mrs. Meynell Ingram, of Temple Newsome, as a wedding gift, by her aunt, Mrs. Beckett, of the famous family of bankers. It caused a very eager contest, and the wary winner at £17,000 elected to choose the *nom de vente* of " Mrs. James." Another attractive prize was a necklace of 55 pearls at £18,800, and M. Fischof of Paris took another necklace of 73 pearls at £9,000.

The Temple family diamonds, which had a long pedigree going back to the wife of Richard, Earl Temple, Lady Anne Brydges (who was sole heiress of the third and last Duke of Chandos), and descending to the Baroness Kinloss, were also sold; the chief relic being a necklace of 11 oval chain-pattern links with a large centre stone, realizing £3,300 (Janesich). The Duchess of Leeds' diamond head-ornament was also sold for £1,280 to this buyer, and her Latin Cross pendant of 16 brilliants brought £1,000 (S. H. Harris). Typical of other lots was a lady's necklace of 65 pearls for which Mr. Drayson gave £4,000. Even the concluding sale of the season on July 10 brought over £10,000, although consisting of unpretentious jewels. Lastly, it is important for owners of necklaces carefully to bear in mind that the reproductions given later are of smaller size than the actual pearls or stones composing the necklaces sold. It is necessary to stress this fact as owners might otherwise feel that they were possessing strings of pearls comparable with the finest.

JEWELS

Sale, December 5th 1928, *Lots* 46, 67, 74, 75, 77, 78, 80, 81, 82

A MAGNIFICENT SINGLE ROW PEARL NECKLACE

£45,000

A BRILLIANT PENDANT

£7,500

AN EMERALD AND BRILLIANT RING

£4,600

AN EMERALD RING

£3,500

AN EMERALD AND BRILLIANT BROOCH

£3,200

All purchased by Messrs. Jerwood & Ward.

AN EMERALD AND DIAMOND BROOCH

£4,700

Purchased by A. Weil, Esq.

A MAGNIFICENT LARGE NAVETTE-SHAPED BRILLIANT

£14,200

Purchased by Monsieur Arpels of Paris.

A RING

£2,600

Purchased by S. H. Harris & Sons.

A BRILLIANT RING

£740

Purchased Anon.

Total for Illustration £86,040

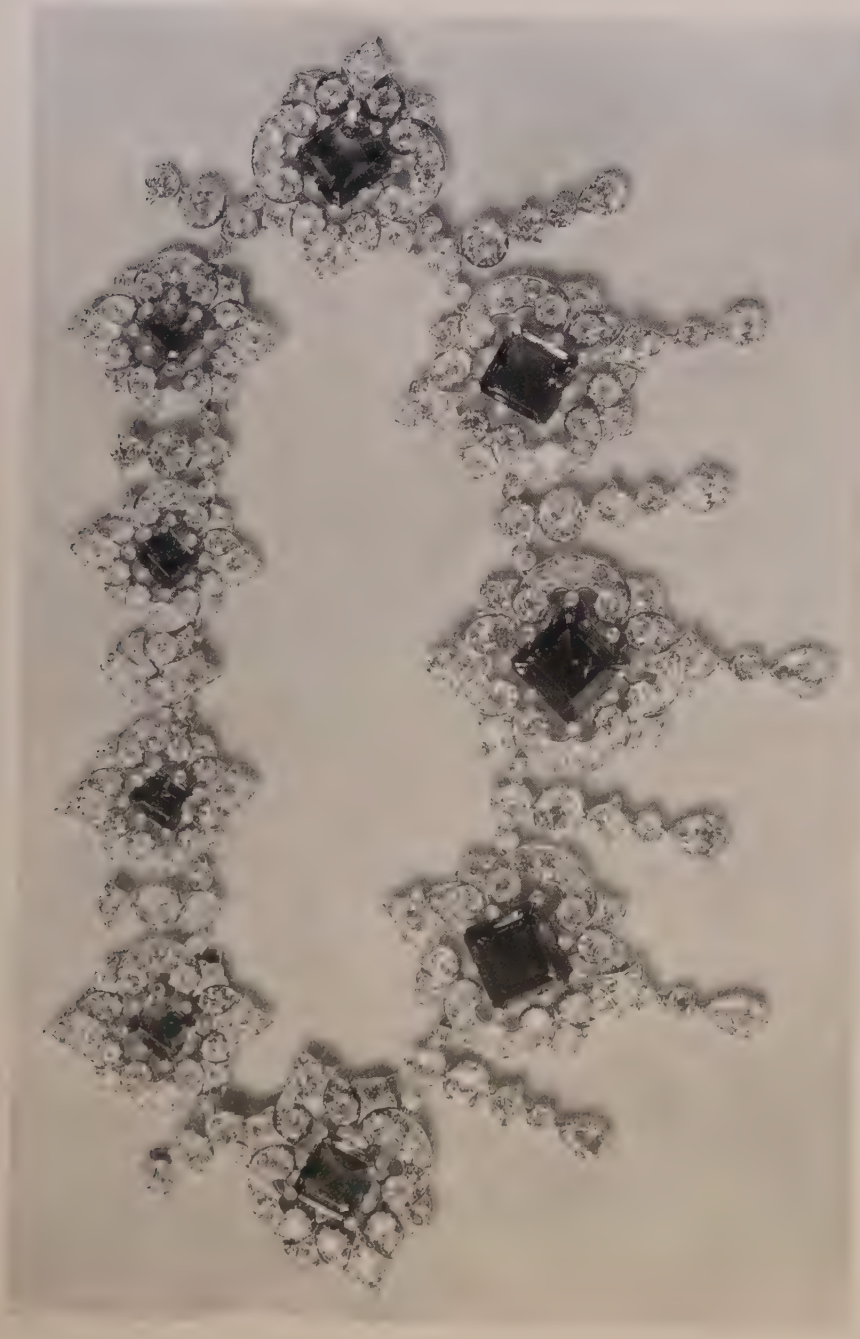
Sale, June 12th 1929, Lot 63

AN EMERALD AND BRILLIANT NECKLACE

Composed of 9 magnificent square and oblong emeralds, in brilliant scroll borders, with pear-shaped brilliant drops.

£17,000

Purchased by Messrs. S. H. Harris & Sons.



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APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR JEWELS

A STRING OF TWELVE LARGE GRADUATED PEARLS, of fine Orient.

£18,000

A SINGLE-ROW PEARL NECKLACE, composed of 61 superbly matched and graduated pearls of the finest Orient, with brilliant navette-shaped clasp.

£14,500

A THREE-ROW PEARL NECKLACE, composed of 293 graduated pearls of fine Orient, with a brilliant three-row clasp.

£8,000

A PEARL NECKLACE, composed of 87 graduated pearls of fine Orient, with brilliant cluster snap.

£7,500

A PEARL NECKLACE, composed of 109 well-matched and graduated pearls, with pearl and diamond snap.

£1,200

AN IMPORTANT PEARL NECKLACE, composed of 73 well matched and graduated pearls, of fine Orient, with diamond barrel-shaped clasp.

£9,000

A PEARL NECKLACE, composed of 65 graduated pearls, of fine Orient, with single brilliant clasp.

£4,000

A THREE-ROW PEARL NECKLACE, composed of 163 graduated pearls of fine Orient, with brilliant cluster snap.

£6,100

A PEARL ROPE, composed of 131 graduated pearls of fine Orient, with brilliant cluster snap.

£4,100

A PEARL NECKLACE, composed of 63 graduated pearls, with single brilliant clasp.

£500

A BRILLIANT COLLET NECKLACE, composed of 43 graduated stones, with single brilliant clasp.

£740

AN EMERALD AND DIAMOND HEART-SHAPED PENDANT, forming a locket.

£462 10s.

AN EMERALD AND BRILLIANT BROOCH, with an octagonal emerald in the centre, surrounded by brilliant scrolls, and pear-shaped brilliant drop.

£490

AN EMERALD AND BRILLIANT PENDANT, with an oblong emerald in the centre.

£480

A BRILLIANT COLLET NECKLACE, composed of 41 graduated stones, with single brilliant clasp.

£1,800

A BRILLIANT TIARA, of cluster and scroll design.

£475

A BRILLIANT PENDANT, with six drop-shaped fancy-coloured stones, in heart-shaped border of small brilliants, with three small brown brilliants at the top.

£570

A BRILLIANT OVAL BROOCH, with fine centre stone, surrounded by small rubies, and brilliant riband-pattern border.

£890

A PAIR OF BRILLIANT EAR-RINGS, each set with a fine circular brilliant suspended from a chain of small brilliants.

£2,600

A BRILLIANT COLLET NECKLACE, composed of 53 graduated stones, with single brilliant clasp.

£570

A DIAMOND HEAD-ORNAMENT, formed as two sprays, set with circular and pear-shaped stones.

£1,280

A BRILLIANT LATIN CROSS PENDANT, composed of 16 stones.

£1,000

A BRILLIANT COLLET NECKLACE, composed of 43 graduated stones, with large centre stone, and an oval single brilliant clasp.

£2,300

A BRILLIANT NECKLACE, composed of 11 oval chain-pattern links, with large centre stones.

£3,300

ANOTHER, similar, composed of 15 similar smaller links.

£780

A PAIR OF BRACELETS, en suite, each composed of seven links.

£1,250

A BRILLIANT RING, with a large single brilliant in gold hoop, with diamond scrolls on the shoulders.

£480

AN EMERALD AND BRILLIANT CLUSTER RING, with oblong emerald in the centre.

£360

A SAPPHIRE AND BRILLIANT RING, with a fine oblong sapphire in double border of brilliants, with platinum hoop.

£720

AN EMERALD AND BRILLIANT BRACELET, with a circular emerald in the centre surrounded by small brilliants, and riband-pattern brilliant band with 8 collet stones in the centre.

£900

A PAIR OF EMERALD AND BRILLIANT EAR-RINGS, with drop emeralds in brilliant borders, and emerald and brilliant tops.

£1,050

A SAPPHIRE AND BRILLIANT OVAL BROOCH, with a magnificent oblong sapphire in the centre, brilliant borders, and narrow sapphire band.

£1,250

A SAPPHIRE AND BRILLIANT BRACELET, composed of oval and circular links, with octagonal sapphires in the centres.

£800

A PEARL AND BRILLIANT TIARA, of scroll design, surmounted by graduated clusters.

£1,360

AN EMERALD AND BRILLIANT BRACELET, with two square emeralds and three brilliants, with diamond points.

£780

AN EMERALD AND BRILLIANT BROOCH, composed of a fine square cabochon emerald and 7 brilliants.

£1,400

A PEARL AND BRILLIANT BROOCH, with a fine bouton pearl surrounded by brilliants, a large brilliant at each end, and pear-shaped pearl drop.

£3,250

A PEARL COLLAR, composed of 9 rows of pearls, with 5 brilliant bars.

£2,050

A PEARL NECKLACE, composed of 55 graduated pearls of fine Orient, with brilliant cluster snap.

£1,850

A RING, with a large pearl.

£1,100

A PEARL AND BRILLIANT RING, with a fine bouton pearl and an oblong brilliant set in platinum hoop, with diamond riband-pattern shoulders.

£1,120

AN EMERALD AND BRILLIANT BRACELET, set with an octagonal emerald and three rows of emeralds and brilliants.

£510

A RING, with a square brilliant and diamond shoulders.

£560

A BRILLIANT BROOCH, of octagonal shape, with large octagonal centre stone surrounded by emerald-cut brilliants.

£90 0

A PAIR OF PEARL EAR-RINGS, with pear-shaped drops of fine Orient, and diamond tops.

£1,100

SILVER

SILVER SALES

1928-9

By A. C. R. CARTER

IN essaying the task of describing the mass of silver treasures which appeared during the past season at Christie's, the writer runs the risk of Achan—that of being overwhelmed by his subject. For in weight and rarity of precious metal even that remarkable year 1924, when the celebrated Swaythling collection was dispersed, was surpassed. By this I do not wish to convey the deduction that any piece in 1928-9 disturbed the paramountcy of that 1500 Tudor cup which was bought in the Swaythling sale by Mr. Lionel Crichton for £10,000 on behalf of the Victoria and Albert Museum (having once cost only £50 and then having being sold to help a church to buy new Communion plate); but when I make a conspectus of the chief events I find that upwards of 170 examples fetched 200*s.* an oz. or over, or £200 or over when vessels were submitted at the " all-at " scale of bidding.

Arch-frequenters of Christie's (whom Rabelais would have styled *archimarmitonerastiques*, which, in turn, the prophetic Randle Cotgrave, in 1611, translated as " arch-frequenters of the Abbey-pot ") will be able to remember that series of Baring sales in 1893 when the market was surprised to see a parcel-gilt cup of 1656 bring as much as 250*s.* an oz. Yet, by the whirligig of time, another Baring parcel-gilt piece—a 1576 tazza—caused Mr. Permain to perform the arithmetical feat of bidding up to 2400*s.* an oz. on July 17, 1929, in Lord Revelstoke's sale. Now this " per-ounce " bidding has its defects when generally applied as a means of comparison. The Swaythling cup, for example, would have yielded an ounce value of about £590 if this method of auction-bidding had been adopted. On the other hand, it is a

rough-and-ready test, and it affords a good criterion of advancing prices.

That the craze for old silver is no new desire is proved by reference to Pliny who, as a philosopher, affected to deplore, over eighteen centuries ago, that " nowadays we value wrought silver only for its age." Anticipating me as a chronicler of art sales, he mentioned that a small cup by Pytheas had been sold for the equivalent of £175 an oz., and that a pair of cups by Zopyros had brought £10,500. Our " per-ounce " bidding, therefore, has a bit further to go before Greek or Roman sale records are exceeded.

In the previous report I touched upon the outstanding instances of these " per-ounce " results, and gave a list of those which had occurred at Christie's in the past, when 1000*s.* an oz. had been attained. As on two other occasions in 1929 this auction feat was exceeded, it seems desirable that this list should be extended and given for future serviceable reference. The complete record thus far is therefore as follows:

Year	Piece	Sale	Price per oz.	Buyer
1905.	Salt-cellar, Charles I, plain, 1635 HD.	May 10	1320*s.* (£66)	Letts
1909.	Inkstand, Charles I, 1630 WR.	June 8	1600*s.* (£80)	Crichton
1910.	Cup, Commonwealth, 1654 M.	Valpy	1320*s.* (£66)	Heigham
1911.	Beaker, Elizabethan, 1576 IR.	Tipping	1060*s.* (£53)	Crichton
1913.	Mug, Elizabethan, 1598 IB.	June 19	1560*s.* (£78)	Crichton
1923.	Goblet, James I, 1619 RG.	June 12	1200*s.* (£60)	Comyns
1928.	Bell Salt-cellar, silver-gilt, Elizabethan, 1590.	Leverton-Harris	1000*s.* (£50)	Willson
1929.	Spice-box, silver-gilt, 1598.	Bethell	1270*s.* (£63 10*s.*)	Mallett
1929.	Two Salt-cellars, plain, 1670 FC.	June 13	1800*s.* (£90)	S. J. Phillips
1929.	Tazza, Elizabethan, 1576, parcel-gilt	Revelstoke	2400*s.* (£120)	Permain

The pleasurable duties of the table were often recalled by hospitable services and vessels of good cheer. Silver dinner services appeared on four occasions, and proved that the taste in the United States for such has increased their value much beyond former melting-pot prices. The late Marquis of Lincolnshire's service brought £4,578 on December 4, 1928, a sale which heralded the influx of many famous collections. The Erle-Drax service realized £3,667 in February, Lord Brownlow's £5,330 in March, and the Earl of Ranfurly's £3,284 in July. It was also a great year for porringers—those two-handled vessels which succeeded the earlier caudle-cups and posset-cups in table equipment and decoration. On June 13 the Merchant Taylors Company had to pay 820*s.* an oz. in order to retrieve a porringer which had been presented to their affiliated branch at Oxford in 1667. Altogether fifteen porringers of first-class importance were sold; the lead being given when Mr. Lionel Crichton gave 620*s.* an oz. for a 1654 silver-gilt example on January 23. The silver splendours of the year were reflected by three wonderful loan exhibitions at Lansdowne House, Park Lane (Sir Philip Sassoon's house), and Seaford House; and many of the treasures which afterwards appeared at Christie's in the Brownlow, Astley, Bethell, and Philipson collections had been seen there. These loan displays, however, mercifully proved that there are still many tons of silver trophies left in this country.

After selling £35,000 worth of old silver on March 13 Lord Brownlow had the satisfaction of knowing that his descendants would have much more " to play with." Yet I know that it was a wrench to part with heirlooms engraved with the arms of every branch of his family, such as the £4,700 six silver-gilt tazze by Benjamin Pyne, 1698; the £4,200 pair of silver-gilt ewers by Simon Pantin, 1715; the £2,000 Charles II toilet-service; and that historic £1,800 relic of Boston Corporation silver—the town-mace in the appropriate form of an oar.

Most of the "gold plate" in the world is really silver-gilt, but in the Bethell sale there was a real gold cup, the gift of Queen Anne in 1708 to a Yorkshire race-meeting, which had been shown side by side at the Park Lane display with that other rare gold trophy, owned by Mrs. Leopold de Rothschild, and won by Legacy at Newmarket in 1736. Made by the famous smith, Lewis Mettayer, this trophy was bought by Mr. S. J. Phillips at the maximum price of the season, £5,000. It is interesting to add that, if this cup had been offered to ounce bidding, it would have yielded 2000*s.* an oz. This Bethell sale served the purpose also of bringing into prominence, for the first time, the importance of racing cups of early date. Generally these are of comparatively modern silver and fetch meagre sums, but the Kiplingcoates cup, made by W. Busfield of York in 1701, realized £788 11*s.* at 420*s.* an oz. As a bit of a hardened sinner I regretted, on December 12, 1928, that a really wonderful cock-fighting cup was appraised at only 12*s.* 6*d.* an oz. because the silver was only of 1858. Yet it bore the triumphant inscription:

> "At the Pastures in Edgworth, Lancashire, a Welsh Main of Sixteen Cocks was fought on the 1st April 1858, and was won by Capt. Robert Townley Parker's Brown-Breasted RED WEDNESBURY."

The Bethell sale contained also a 1598 silver-gilt spice-box, for which Messrs. Mallett gave 1270*s.* an oz.; and this reminds me that sweetmeat-boxes, dishes, and stands were keenly coveted, and brought very high prices, 750*s.*, 710*s.*, and 800*s.* an oz. being achieved respectively for such; the last-named valuation being the Goldsmiths and Silversmiths Company's bid for a 1655 stand on May 1. Salt-cellars, too, were remarkable, and a pair of plain Charles II circular trenchers induced Mr. S. J. Phillips to go to 1800*s.* an oz. on June 13. These were in the collection of the late Sydney Morse, who was chairman of the Red Cross silver com-

mittee in the memorable sales between 1915 and 1918. He owned also a 1570 chalice made by Lawrence Stratford of Dorchester, whose communion cups and patens are preserved in many old churches in Dorset. But it is quite twenty years since a Dorchester vessel was sold at auction, and Mr. Lionel Crichton had to pay 570s. an oz. for this chalice.

Another striking event was the sale of the small, historic Saffron Walden mazer-bowl which had been at the King Edward VI Almshouses since it was made in 1507. When the late Sir Charles Jackson examined this mazer-bowl, which was then being used as a ballot-dish, he found it cracked in two places and that the circular plate of silver-gilt engraved with the *Virgin and Child* was secured to the bowl by the " clumsy fastening " of an iron nail driven through the middle. The silver-gilt band, too, often an ornate decoration to a mazer, was perfectly plain. The bowl, however, had derived much enhanced interest from the fact that Pepys had drunk a " draft " from it on February 27, 1659, before leaving to kiss the pretty wench at the village inn. There had been so much public discussion about the fate of this mazer that one has reasons for believing that one American competitor stayed his hand at the last moment. But in the end this Pepys relic realized the excellent sum of £2,900—£450 more than the much finer Braikenridge mazer brought in 1908. I do not know for certain where Pepys's own mazer reposes (out of which he drank a Christmas draught in 1666), but the very noble 1661 porringer which he possessed should be still in the collection of the Cockerell family.

SILVER

Sale, April 24th 1929, *Lot* 56

A QUEEN ANNE GOLD CUP AND COVER

With a rib round the centre, and scroll handles, the cover slightly domed, and surmounted by a baluster knob.

9 in. high.

By Lewis Mettayer, 1708; the cover by a different maker. *Weight*, 50 *oz.* 7 *dwt.*

Engraved with the Royal Arms and Cypher of Queen Anne, and on the reverse with a racehorse and jockey, and the inscription: "RUFFLER AND WOODCOCK ON BRAHAM MOOR, 1705 AND 1708."

The cover similarly engraved with a racehorse and jockey and with the same inscription.

£5,000

Purchased by Messrs. S. J. Phillips.

Sale, March 13th 1929, *Lots* 54 *and* 55

A PAIR OF WILLIAM III SILVER-GILT TAZZE

With gadrooned borders and feet, the stems attached to the backs of the tazze with cut card work.

12½ in. diam.

By Benjamin Pyne, 1698. *Weight*, 100 *oz.* 15 *dwt.*

AND

A SET OF FOUR SMALLER DITTO

En suite.

9¼ in. diam.

By the Same, 1697. *Weight*, 97 *oz.* 10 *dwt.*

£4,700

Purchased by Messrs. S. H. Harris & Sons.

Sale, March 13th 1929, Lot 56

A PAIR OF QUEEN ANNE SILVER-GILT EWERS

The lower parts of the bodies decorated with applied straps chased with foliage and strapwork on a matted ground, the necks plain with short spouts, and slightly domed covers with baluster tops and scroll thumb-pieces.

11½ in. high.

By Simon Pantin, 1713. *Weight*, 116 *oz.* 1 *dwt.*

£4,200

Purchased by E. Permain, Esq.

Sale, March 13th 1929, Lot 58

A PAIR OF CHARLES II SILVER-GILT SIDEBOARD DISHES

Of circular shape, with slightly raised centres, engraved with arms in plume mantling, the borders moulded with deep lobes radiating from the centre.

18 in. diam.

1664. Maker's mark, AF with a mullet and two pellets. *Weight*, 156 *oz.* 18 *dwt.*

£3,300

Purchased by Messrs. S. H. Harris & Sons.

Sale, July 3rd 1929, Lot 91

The Property of the Trustees of the KING EDWARD VI ALMSHOUSES, Saffron Walden, Essex, with the consent of the Charity Commissioners.

A HENRY VII MAZER BOWL

$7\frac{3}{4}$ in. diam., 2 in. deep.

London hall-mark, 1507; maker's mark, a fleur-de-lys.

The mazer is formed as a shallow bowl, of polished maple-wood, with a slight foot of the wood beneath the centre; it is mounted with a plain silver-gilt rim, while in the centre of the bowl is a silver-gilt boss or medallion, $2\frac{3}{4}$ in. diam., engraved with the Virgin and Child, depicting the Virgin standing, wearing a crown and flowing robes and holding the Infant Saviour on her right arm, the two figures being shown on a rayed background.

£2,900

Purchased by P. Oliver, Esq.

The Mazer Bowl has remained in the possession of the Almshouses from the time of its original gift until the present day, and it is of interest to recall that the Diarist Samuel Pepys, in describing his visit to Saffron Walden, in 1659, mentions the Mazer Bowl.

The Mazer Bowl is mentioned in an inventory of 1524, where it is recorded that there was " in the Botre [buttery] a masyr wt sylver and gylt."

The Mazer Bowl is mentioned in *The History of Audley End and Parish of Saffron Walden*, by Richard Lord Braybrooke, 1836.

Sale, March 13th 1929, Lot 60

A CHARLES II TOILET SERVICE

Boldly embossed and chased with subjects from Classical history, vases of fruit and Amorini among arabesque foliage, on a matted ground, consisting of:

An oblong toilet box, 10 in. wide.
A pair of circular toilet-boxes, $5\frac{1}{4}$ in. diam.
A pair of ditto, $3\frac{1}{4}$ in. diam.
A pair of tazze, $8\frac{1}{4}$ in. diam.
Four candlesticks, $5\frac{1}{2}$ in. high.
A pair of two-handled porringers and covers, $4\frac{1}{4}$ in. diam.
A pair of small jars and covers, $3\frac{1}{2}$ in. high.
An oblong pin-cushion, $9\frac{3}{4}$ in. wide.
A pair of square scent-bottles, 5 in. high.

1679. Maker's mark, a waterfowl in dotted circle; the square scent-bottles by the same maker, 1659 and 1670; the lid of the large toilet-box, 1667. Maker's mark, WN in a heart. *Weight*, 190 *oz.* 8 *dwt.*

£2,000

Purchased by Messrs. Spink & Son.

Sale, March 13th 1929, Lot 59

A SILVER-GILT MACE

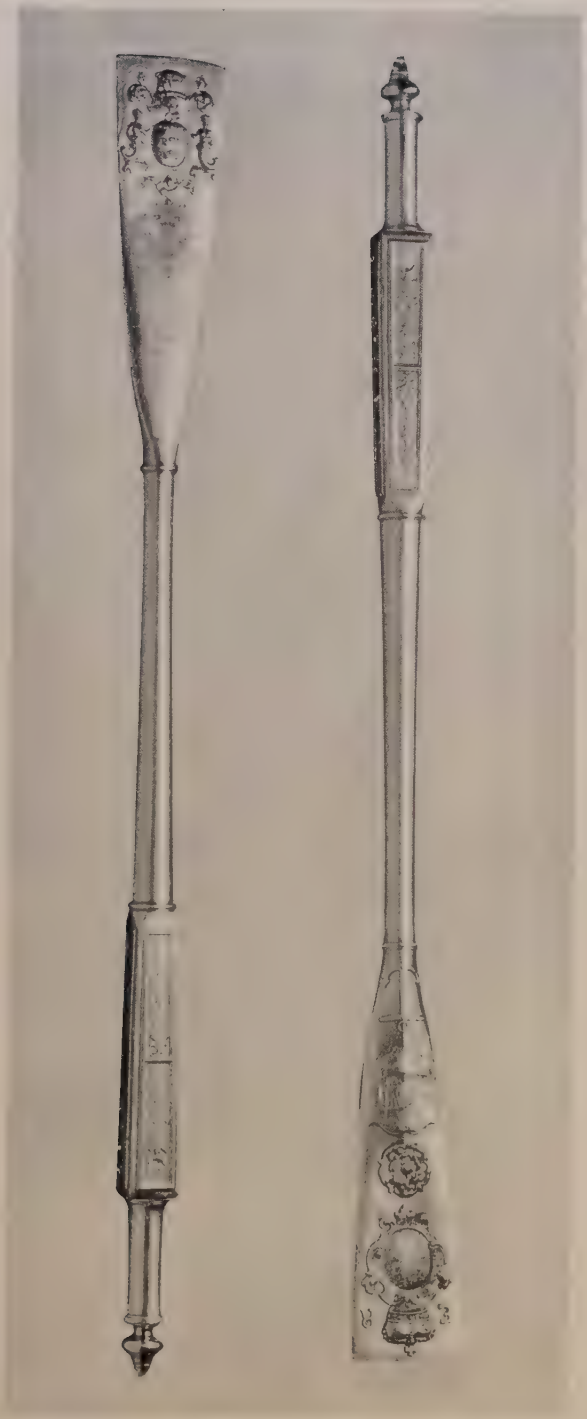
In the form of an oar, chased with the arms of Boston and the date 1725, and on the reverse with the Royal Arms, Tudor Rose, the Cypher ER, and a sailing ship and anchor, the haft of square section chased with foliage and strapwork on a matted ground.

38½ in. long.

By Benjamin Pyne, 1725. *Weight*, 60 *oz.*

£1,800

Purchased by E. Permain, Esq.



Sale, July 17th 1929, Lot 51

AN ELIZABETHAN TAZZA

Parcel-gilt, the centre embossed with a medallion head surrounded by two bands of engraved strapwork and foliage, on stem engraved with strapwork on a matted ground, and with compressed knop and domed foot chased with fruit and strapwork, in fluted border.

5 in. high, 6 in. diam.

1576. Maker's mark, a bunch of grapes. *Weight*, 11 *oz.* 4 *dwt.* (2,400*s. per oz.*)

£1,344

Purchased by E. Permain, Esq.

Sale, April 18th 1929, Lot 94

A CHARLES II SILVER-GILT PORRINGER AND COVER

Decorated with formal foliage in cut cardwork round the base and on the cover, and with corded bands round the borders, the handles moulded as S-shaped scrolls chased with foliage, and the cover surmounted by three scroll handles; the barrel engraved with the arms of Corbet impaling Bridgeman in plume mantling, with the Corbet Crest, in similar mantling, on the reverse and also on the cover.

7 in. high, $7\frac{1}{4}$ in. diam.

1672. Maker's mark, TI with two escallops between in heart-shaped shield. *Weight*, 51 *oz.* 2 *dwt.*

£1,175 6*s.*

Purchased by Messrs. S. H. Harris & Sons.

Sale, May 1st 1929, Lot 59

A WILLIAM III CIRCULAR DEEP DISH

With nearly flat rim, with embossed gadrooned border, the centre of the dish slightly raised and engraved with the Arms of Lane, of Counties Bucks, Northants, etc., in scroll mantling.

16 in. diam.

1697. Maker's mark, a monogram. *Weight*, 49 *oz.*

£1,102 10s.

Purchased by Messrs. Garrard & Co.

Sale, May 1st 1929, Lots 56 and 58

A COMMONWEALTH SWEETMEAT-STAND

Formed as shallow tazze, the borders embossed with lobed panels, and engraved with the Crest of Pauncefote, the spreading feet fluted.

2½ in. high, 8¾ in. and 8¼ in. diam.

1655. Maker's mark, RN with three mullets above and a cinquefoil below. *Weight*, 26 *oz.* 13 *dwt.* (760*s. per oz.*)

£1,012 14*s.*

Purchased by Percy Webster, Esq.

Sale, April 24th 1929, *Lot* 45

THE KIPLINGCOATES CUP, 1702

A William III large plain two-handled cup, with nearly straight sides slightly widening towards the lip, with plain S-shaped handles, and reeded foot slightly domed.

$7\frac{1}{2}$ in. high, $7\frac{1}{2}$ in. diam.

By William Busfield, York, 1701. *Weight*, 37 *oz.* 11 *dwt.*

Engraved with the Arms of Bethell impaling Parker, and inscribed: "MAGGOT ON KIPLINGCOATES, 19TH MARCH, 1702."

Exhibited at the Loan Exhibition at 25 Park Lane 1929.

£788 11s.

Purchased on Commission.

Sale, May 1st 1929, Lot 54

A SET OF FOUR WILLIAM III CANDLESTICKS

With partly fluted stems and octagonal nozzles, knops, and plinths, with embossed gadrooned bands.

By Richard Syngin, 1697 and 1701. *Weight*, 32 *oz.* 3 *dwt.* (185*s. per oz.*)

£297 7*s.* 9*d.*

Purchased by Messrs. Garrard & Co.

Sale, March 13th 1929, Lot 53

A CHARLES II PLAIN OVAL SWEETMEAT BOX AND COVER

Supported on four scroll feet.

$7\frac{1}{4}$ in. wide.

1666. Maker's mark, RS with mullet above and below in plain shield *Weight*, 20 *oz.* 1 *dwt.* (750*s. per oz.*)

£751 17*s.* 6*d.*

Purchased by E. Permain, Esq.

Sale, May 1st 1929, Lot 42

THREE QUEEN ANNE PLAIN OCTAGONAL CASTERS

Engraved with the Arms of Rashleigh of Menabilly, co. Cornwall, in scroll mantling, and the tops pierced with vertical bands of vases, shells, and foliage.

9 in. and 6½ in. high.

By Anthony Nelme, 1711. *Weight*, 32 *oz.* 17 *dwt.* (390*s. per oz.*)

£640 11s. 6*d.*

Purchased by Messrs. Tessier, Ltd.

Sale, July 3rd 1929, *Lot* 83

AN OVAL BREAD-BASKET

Pierced with shells, scrolls, and diaper-work in shaped gadrooned borders with a shell at each end.

By Paul Lamerie, 1742. *Weight*, 64 *oz.* 5 *dwt.* (180*s. per oz.*)

£578_5s.

Purchased by P. Oliver, Esq.

Sale, April 24th 1929, *Lot* 71

A JAMES II SILVER-GILT TAZZA

Finely engraved with the Coronation of William III and Queen Mary and the Royal Arms of England, in two circular medallions on a drapery background, and with the Arms of Charles 1st Duke of Manchester below, the border and foot gadrooned, and the stem attached to the back of the tazza by cut cardwork in a foliage design.

13½ in. diam.

1687. Maker's mark, a monogram. *Weight*, 47 *oz.* 10 *dwt.*

£558 2*s.* 6*d.*

Purchased by Messrs. S. J. Phillips.

Sale, July 3rd 1929, *Lot* 51

A PAIR OF PLAIN DOUBLE SAUCE-BOATS

With moulded borders, engraved with a coat-of-arms in scroll mantling, on oval moulded feet.

By Joseph Walker, Dublin, 1732. *Weight*, 44 *oz.* 18 *dwt.* (230*s. per oz.*)

£516 7*s.*

Purchased by Messrs. W. Comyns & Sons.

Sale, April 24th 1929, *Lot* 128

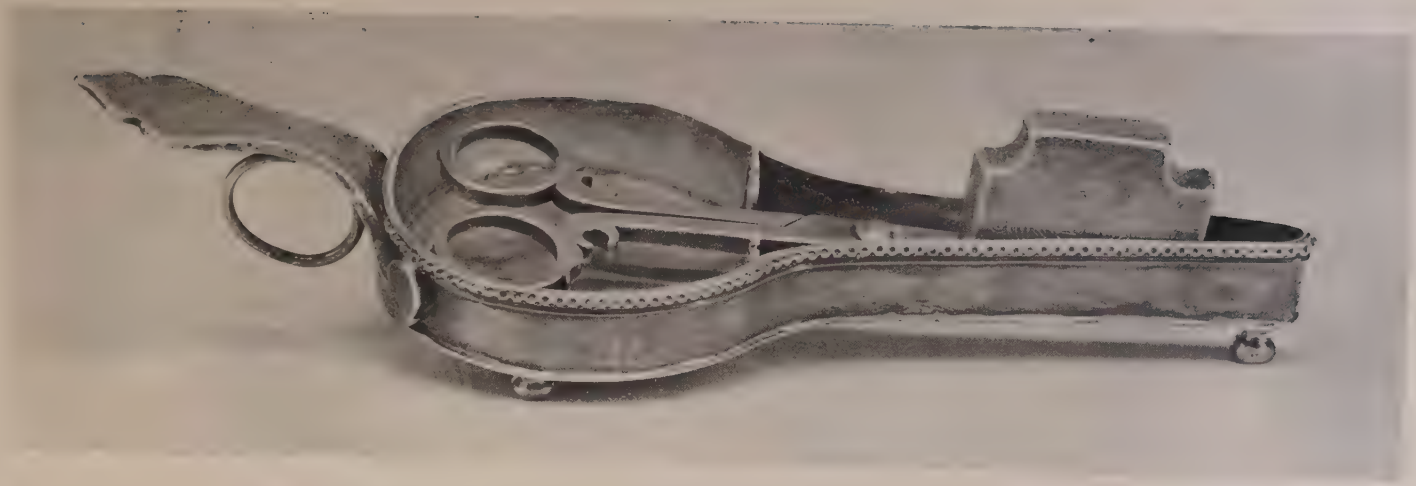
A PAIR OF CHARLES II SNUFFERS AND PEAR-SHAPED TRAY

With chain-pattern edge.

By William Comyns, 1670. *Weight*, 11 *oz.* 5 *dwt.* (260*s. per oz.*)

£146 5*s.*

Purchased by Messrs. W. Comyns & Sons.



Sale, July 3rd 1929, *Lot* 135

A COMMONWEALTH PORRINGER

Decorated with circular panels of matting in engraved strapwork borders, and with scroll handles moulded with beading and foliage.

5½ in. diam.

1658. Maker's mark, NB with pellet below in a heart. *Weight*, 14 *oz.* 3 *dwt.* (500*s. per oz.*)

£353 15s.

Purchased on Commission.

APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR SILVER PLATE

	Price per oz.	*Total Price*
QUEEN MARY		
A QUEEN MARY BROWN STONEWARE JUG, mounted with silver-gilt cover, chased with lion's masks. $8\frac{1}{2}$ in. high. 1555. Maker's mark, a pair of antlers.		£ 210 0 0
QUEEN ELIZABETH		
AN ELIZABETHAN SILVER-GILT SPICE-BOX AND COVER, shaped as a shell, supported on four shell feet. $6\frac{3}{4}$ in. long, $5\frac{1}{2}$ in. wide. 1598. Maker's mark, a triangle intersected. 17 *oz.* 17 *dwt.*	1,270*s.*	1,133 9 6
AN ELIZABETHAN CHALICE, with V-shaped cup. *Circa* 1570. Maker's mark, SL monogram in dotted circle. In case. 5 *oz.* 18 *dwt.*	570*s.*	168 3 0
SIX ELIZABETHAN APOSTLE SPOONS. 1602. Maker's mark, a crescent enclosing W. In case.		300 0 0
JAMES I		
A JAMES I BEAKER. By Christopher Harrington, York. 1614. 3 *oz.* 18 *dwt.*	720*s.*	140 8 0
A JAMES I WINE CUP. 1609. 4 *oz.* 13 *dwt.*	580*s.*	134 17 0
CHARLES I		
A CHARLES I BEAKER. $3\frac{1}{2}$ in. high. 1640. Maker's mark, SA, monogram with three mullets in a lozenge. 4 *oz.* 3 *dwt.*	490*s.*	101 13 6

	Price per oz	*Total Price*		
		£	*s.*	*d.*
A CHARLES I SWEETMEAT-DISH, centre pricked with the initials BW GW. $5\frac{1}{2}$ in. diam. By T. Maundey, 1634. 2 *oz.* 13 *dwt.*	520*s.*	68	18	0

COMMONWEALTH

A COMMONWEALTH SWEETMEAT DISH, with escalloped edges and fluted sides, $10\frac{3}{4}$ in. wide. 1651. Maker's mark, WR in quatrefoil shield. 8 *oz.* 7 *dwt.*	710*s.*	296	8	6
A COMMONWEALTH SWEETMEAT STAND, shaped as a low tazza. $7\frac{3}{4}$ in. diam. 1655. Maker's mark, GS with an arrow between. 7 *oz.*	800*s.*	280	0	0
A COMMONWEALTH SILVER-GILT CUP AND COVER, with scroll handles moulded with dragons' heads, on circular spreading foot. $8\frac{1}{2}$ in. high. *Circa* 1650. Maker's mark, a hound in shaped shield. 47 *oz.*	360*s.*	846	0	0
A COMMONWEALTH SILVER-GILT PORRINGER, the handles shaped as S-shaped scrolls. 1654. Maker's mark, NW with a heart below in shaped shield. 6 *oz.* 11 *dwt.*	620*s.*	203	1	0

CHARLES II

A CHARLES II PLAIN TANKARD, with a short cylindrical barrel and cover formed as a cupping bowl. 1665. Maker's mark, FL with a waterfowl below in a heart. 22 *oz.* 18 *dwt.*	820*s.*	938	18	0
A CHARLES II OVAL SWEETMEAT BOX, embossed with lobes in engraved foliage borders. 1677. Maker's mark, AH with quatrefoil above and crescent below. 26 *oz.*	580*s.*	754	0	0
A CHARLES II PLAIN OVAL SWEETMEAT BOX AND COVER, supported on four scroll feet. $7\frac{1}{4}$ in. wide. 1666. Maker's mark, RS with mullet above and below in plain shield. 20 *oz.* 1 *dwt.*	750*s.*	751	17	6

	Price per oz.	*Total Price* £	*s.*	*d.*
A CHARLES II SILVER-GILT SWEETMEAT-BOX AND COVER, of oval shape, embossed with fluting and lobes, supported on four scroll feet, and with a fastening pierced with a fleur-de-lys. 9 in. wide. 1675. Maker's mark, D in shaped shield. 22 *oz.* 14 *dwt.*	540*s.*	612	18	0
A CHARLES II OCTAGONAL CASKET, engraved with birds and branches in the Chinese taste. 11 in. wide. 1681. Maker's mark, HV with cinquefoil below. 46 *oz.* 15 *dwt.*	240*s.*	561	0	0
A CHARLES II PORRINGER AND COVER, with nearly straight sides. 7 in. high. 1679. Maker's mark, TK with a quatrefoil below. 31 *oz.* 1 *dwt.*	330*s.*	512	6	6
A CHARLES II PLAIN TANKARD, nearly similar to the preceding, but on skirt foot. 6½ in. high. 1660. Maker's mark, TK with two mullets, in shaped shield. 23 *oz.* 9 *dwt.*	400*s.*	469	0	0
A CHARLES II LARGE TANKARD, with flat cover surmounted by a lion thumb-piece, the cover engraved "Bay Bobing." 7¾ in. high. 1675. Maker's mark, R with cinquefoil below, in shaped shield. 43 *oz.* 9 *dwt.*	205*s.*	445	7	3
A CHARLES II SILVER-GILT TAZZA, with embossed gadrooned border and foot. 14¼ in. diam. 1684. Maker's mark, DB with a star ornament above. 35 *oz.* 4 *dwt.*	240*s.*	422	8	0
A PAIR OF CHARLES II SILVER-GILT CANDLESTICKS, with partly fluted stems, on square plinths. 1679. Maker's mark, B with nozzles added at a later date. 32 *oz.* 11 *dwt.*	250*s.*	406	17	6
A CHARLES II PLAIN TANKARD, with flat cover bifurcated thumb-piece and scroll handle. 6 in. high. 1661. Maker's mark, RF with five pellets in a heart. 24 *oz.* 1 *dwt.*	275*s.*	330	13	9

	Price per oz.	*Total Price*		
		£	*s.*	*d.*
A CHARLES II PLAIN TANKARD, with flat cover and bifurcated thumb-piece. 7 in. high. 1675. Maker's mark, TL with a pellet between. 28 *oz.* 10 *dwt.*	220*s.*	313	10	0
A CHARLES II PORRINGER, with shaped sides and scroll handles, engraved with the arms of the Merchant Tailors' Company of Oxford in plume mantling. 4 in. diam. 1666. Maker's mark, IG with mullet between and crescent below in a heart. 6 *oz.* 8 *dwt.*	820*s*	262	8	0
A PAIR OF CHARLES II PLAIN CIRCULAR TRENCHER-SALTCELLARS. 1670. Maker's mark, FC in dotted circle. 2 *oz.* 16 *dwt.*	1,800*s.*	252	0	0
A PAIR OF CHARLES II FLUTED CANDLESTICKS, with square nozzles, knops, and plinths. 11 in. high. 1682. Maker's mark, IA with two mullets and two pellets in a lozenge.		250	0	0
A CHARLES II PORRINGER AND COVER, with shaped sides embossed with a lion and unicorn. $4\frac{3}{4}$ in. diam. 1663. Maker's mark, TP in a quatrefoil. 14 *oz.* 18 *dwt.*	320*s.*	238	8	0
A CHARLES II PORRINGER AND COVER, with shaped sides. 1661. Maker's mark, GS with a shepherd's crook and two pellets. 8 *oz.* 15 *dwt.*	440*s.*	192	10	0
A CHARLES II WINE-CUP, with nearly cylindrical bowl. 1667. Maker's mark, SN with mullet below in a heart. 2 *oz.* 17 *dwt.*	780*s.*	111	3	0
A CHARLES II PLAIN BEAKER, widening towards the lip, on reeded foot. $6\frac{1}{2}$ in. high. 1673. Maker's mark, RK with a mullet and two pellets below. 9 *oz.* 16 *dwt.*	210*s.*	102	18	0
A CHARLES II SMALL CIRCULAR TWO-HANDLED BOWL. $4\frac{1}{2}$ in. diam. 1667. Maker's mark, SN with mullet below in a heart. 2 *oz.* 18 *dwt.*	650*s.*	94	5	0

	Price per oz.	*Total Price*
JAMES II		
A JAMES II SILVER-GILT PORRINGER AND COVER, with nearly straight sides embossed and chased round the lower part with acanthus, the handles moulded as S-shaped scrolls, the lip engraved with the Corbet arms and scroll mantling. $7\frac{3}{4}$ in. diam., $8\frac{1}{2}$ in. high. 1685. Maker's mark, IS with mullet between and cinquefoil below in shaped shield. 61 *oz.* 9 *dwt.*	550*s.*	£ 1,689 17 6
A JAMES II PLAIN PORRINGER AND COVER, with moulded S-shaped handles, and a baluster knob to the cover. 1685. Maker's mark, a waterfowl in dotted circle. 19 *oz.* 13 *dwt.*	380*s.*	373 7 0
WILLIAM AND MARY		
A WILLIAM AND MARY LARGE PLAIN PEG TANKARD, with flat cover surmounted by a thumb-piece moulded as a fleur-de-lys. $9\frac{1}{2}$ in. high. 1688. Maker's mark, PM with mullet above and below, in quatrefoil shield. 57 *oz.* 15 *dwt.*	270*s.*	779 12 6
A WILLIAM AND MARY LARGE PLAIN PEG TANKARD, with cylindrical barrel, dome-shaped cover with flat top. 11 in. high. 1694. Maker's mark, II with pellet between and fleur-de-lys above and below. 61 *oz.* 12 *dwt.*	175*s.*	539 0 0
A WILLIAM III CUP AND COVER, embossed with bands of fluting in engraved foliage borders, with fluted edges. 10 in. high. By I. Dighton, 1701. 33 *oz.* 18 *dwt.*	240*s.*	526 16 0
A WILLIAM AND MARY PLAIN TANKARD, with flat cover, reeded borders, and scroll thumb-piece. 1690. Maker's mark, PM with mullet above in shaped shield. 25 *oz.* 16 *dwt.*	270*s.*	348 6 0
A WILLIAM AND MARY PLAIN TANKARD, with flat cover, corkscrew thumb-piece, and		

	Price per oz.	Total Price		
reeded borders, the handle engraved with initials "CE . E . FE." 1693. Maker's mark, IS with pellet between and cinquefoil below, in shaped shield. 24 *oz.* 2 *dwt.*	250*s.*	£ 301	*s.* 5	*d.* 0
SIX WILLIAM III PLAIN CIRCULAR TRENCHER SALTCELLARS. By Samuel Hawkes, 1701. 13 *oz.* 6 *dwt.*	450*s.*	299	5	0
A WILLIAM AND MARY PLAIN TANKARD, with flat cover, reeded borders. 1690. Maker's mark, FS with two pellets. 21 *oz.* 12 *dwt.*	160*s.*	172	16	0
A WILLIAM AND MARY PLAIN WINE-CUP. 1690. Maker's mark, II with pellet between and fleur-de-lys below. 6 *oz.* 14 *dwt.*	430*s.*	144	1	0
A PAIR OF WILLIAM III SMALL SACRAMENTAL EWERS, shaped as tankards. Matthew West, 1698. 5 *oz.* 18 *dwt.*	540*s.*	159	6	0
A WILLIAM III PLAIN CUPPING-BOWL, with flat pierced handle. By James Chadwick, 1699. 6 *oz.* 13 *dwt.*	280*s.*	93	2	0
A WILLIAM III TAZZA, with embossed gadrooned border. $7\frac{1}{4}$ in. diam. By J. Stockar, 1698. 5 *oz.* 17 *dwt.*	220*s.*	64	7	0
QUEEN ANNE				
A QUEEN ANNE PLAIN OCTAGONAL SALVER, with slightly raised border, the centre engraved with a coat-of-arms. $17\frac{1}{4}$ in. long. 1711. 78 *oz.* 5 *dwt.*	180*s.*	704	5	0
THREE QUEEN ANNE PLAIN OCTAGONAL CASTERS in small mantling, and the tops pierced with vertical bands of vases, shells, and foliage. 9 in. and $6\frac{1}{2}$ in. high. By Anothony Nelme, 1711. 32 *oz.* 17 *dwt.*	390*s.*	640	11	6

QUEEN ANNE—*continued*

	Price per oz.	*Total Price*		
		£	*s.*	*d.*
A QUEEN ANNE PLAIN OCTAGONAL SUGAR BASIN AND COVER, with moulded borders and a baluster knob on the cover. By R. Timbrell, 1712. 16 *oz.* 18 *dwt.*	580*s.*	490	2	0
A PAIR OF QUEEN ANNE TAZZE, with moulded borders. 7 in. diam. By R. Timbrell, 1712. 24 *oz.*	170*s.*	204	0	0
A SET OF FOUR QUEEN ANNE TABLE CANDLESTICKS, with baluster stems, on moulded octagonal plinths. By W. Lakin, 1710. 42 *oz.* 6 *dwt.*	140*s.*	296	2	0
A QUEEN ANNE PUNCH BOWL on gadrooned foot. 11 in. diam. By Benjamin Pyne, 1704. 49 *oz.* 8 *dwt.*	175*s.*	432	5	0
A QUEEN ANNE LARGE CASTER, with plain cylindrical body. $7\frac{3}{4}$ in. high. By Jonah Clifton, 1703. 10 *oz.* 5 *dwt.*	320*s.*	164	0	0
A QUEEN ANNE CIRCULAR FLUTED DISH, with escalloped edge. $8\frac{1}{2}$ in. diam. By Isaac Liger, 1711. 15 *oz.* 19 *dwt.*	300*s.*	239	5	0
A PAIR OF QUEEN ANNE TABLE-CANDLESTICKS, with baluster stems and moulded octagonal plinths. By Samuel Pantin, 1709. 28 *oz.* 15 *dwt.*	85*s.*	122	3	9
A QUEEN ANNE CASTER, shaped as a cone. By Collin McKenzie, Edinburgh, 1702. 6 *oz.* 7 *dwt.*	370*s.*	117	9	6
A QUEEN ANNE MONTEITH, with removable rim embossed with a shield and band of fluting in matted borders. $11\frac{1}{2}$ in. diam. By Humphrey Payne, 1707. 52 *oz.* 3 *dwt.*	145*s.*	378	1	9
A PAIR OF QUEEN ANNE PLAIN CIRCULAR TRENCHER SALTCELLARS. 1707. 4 *oz.* 3 *dwt.*	340*s.*	70	11	0

	Price per oz.	*Total Price*		
		£	*s.*	*d.*
A QUEEN ANNE PLAIN COFFEE-POT, with domed cover and tapering spout. By J. Ward, 1707. 17 *oz.* 5 *dwt.*	220*s.*	187	11	0
A QUEEN ANNE COFFEE-POT, with domed cover and tapering spout, on moulded foot. By John East, 1705. 23 *oz.* 7 *dwt.*	140*s.*	163	9	0

GEORGE I

A GEORGE I TEA KETTLE, on tripod stand, with lamp. By Francis Garthorne, 1716; chased at a later date with birds and flowers on a matted ground. 89 *oz.*	85*s.*	378	5	0
A GEORGE I CYLINDRICAL DREDGER, with reeded borders and a rib round the centre. By J. Elston, Exeter, 1715. 2 *oz.* 17 *dwt.*	580*s.*	82	13	0
A PAIR OF GEORGE I EWERS AND COVERS, with shaped bodies and scroll handles, the covers surmounted by baluster knobs and scroll thumb-pieces. 10 in. high. By Jacob Margas, 1716. 87 *oz.*	65*s.*	717	15	0
A PAIR OF GEORGE I SILVER-GILT OBLONG SALVERS, engraved with shells, foliage, and strapwork, and the borders gadrooned. 13¼ in. long, 9 in. wide. By Thomas Farrer, *circa* 1720. Engraved with the arms of George I. 89 *oz.* 12 *dwt.*		775	0	0
FOUR GEORGE I PLAIN OCTAGONAL TRENCHER SALTCELLARS. By Benjamin Pyne, 1718. 6 *oz.* 15 *dwt.*	420*s.*	141	15	0
A GEORGE I PLAIN OCTAGONAL TEA-POT, with domed cover and tapering spout. By William Fleming, 1714. In oak case. 16 *oz.* 7 *dwt.*	530*s.*	433	5	6
A GEORGE I PLAIN OCTAGONAL DREDGER, with moulded foot and scroll handle. By Nathaniel Lock, 1724. 2 *oz.* 5 *dwt.*	670*s.*	75	7	6

	Price per oz.	*Total Price* £	*s.*	*d.*
A GEORGE I PLAIN TANKARD, with a rib round the centre and slightly domed cover. 8 in. high. By John Seatoune, Edinburgh, 1715. 35 *oz.* 5 *dwt.*	115*s.*	202	13	9
A GEORGE I PLAIN TEA-POT, of compressed spherical shape, with tapering spout. By Timothy Ley, 1724. 9 *oz.* 10 *dwt.*	320*s.*	152	0	0
A GEORGE I PLAIN COFFEE-POT, with domed cover and tapering faceted spout. By Robert Brown, 1772. 23 *oz.* 10 *dwt.*	160*s.*	188	0	0
A GEORGE I PLAIN OCTAGONAL BOX AND COVER, with moulded borders, the lid engraved with monogram and laurel wreath. By David Tanqueray, 1719. 19 *oz.* 7 *dwt.*	340*s.*	328	19	0
A GEORGE I PLAIN OCTAGONAL COFFEE-POT, with domed cover. By Hugh Saunders, 1719. 32 *oz.*	155*s.*	248	0	0
A GEORGE I LARGE CIRCULAR SALVER, with escalloped border. 23 in. diam. By David Willaume, 1722. 139 *oz.* 18 *dwt.*	112*s.*	738	8	9
A GEORGE I HEXAFOIL WAITER, with slightly raised border. 12 in. diam. By Thomas Evesdon, 1725. 26 *oz.* 11 *dwt.*	250*s.*	331	17	6
A GEORGE I PLAIN TEA KETTLE, with domed cover and faceted tapering spout, on tripod stand with lamp, with swing handles at the sides. By Edward Vincent, 1719. 77 *oz.*	210*s.*	808	10	0
A GEORGE I PLAIN CIRCULAR CHEESE STAND, on short circular foot. 16¼ in. diam. 1726. Maker's mark, R.B. 77 *oz.* 10 *dwt.*	85*s.*	329	7	6
A GEORGE I PLAIN COFFEE-POT, with faceted spout and moulded borders, the top engraved with shells and trellis-work. By Abraham Buteux, 1724. 29 *oz.* 10 *dwt.*	127*s.*	187	6	6

	Price per oz.	*Total Price* £	*s.*	*d.*
FOUR GEORGE I PLAIN CIRCULAR DISH-COVERS. 11½ in. diam. 1723. 116 *oz.* 3 *dwt.*	45*s.*	261	6	9
A PAIR OF DITTO, similar. 13 in. diam. 1723. 98 *oz.* 14 *dwt.*	60*s.*	296	2	0

GEORGE II

A PAIR OF EWERS, decorated with broad bands of fluting edged with foliage, short spouts, and scroll handles. By Elizabeth Godfrey, 1752. 13 in. high. 96 *oz.* 17 *dwt.*	110*s.*	532	13	6
PART OF A DINNER SERVICE, with beaded borders, consisting of: Five oval dishes. 15¼ in. to 20 in. long. By Wakelin and Taylor, 1783. Two circular dishes. By the Same. 1783. 11 in. diam.; An oval dish. 15½ in. long. 1825. Four oval dishes. 13¼ in. long. By Paul Storr, 1826. Two circular dishes. 11 in. diam. By the Same. 1827. 450 *oz.*	24*s.* 6*d.*	551	5	0
AN OBLONG INKSTAND, with moulded borders, fitted with ink and sand vases, and a candle-holder in the centre, on ball-and-claw feet. By Peter Archambo, 1742. 27 *oz.* 3 *dwt.*	165*s.*	223	19	9
A PLAIN CIRCULAR SUGAR-BASIN AND COVER. 1727. 7 *oz.* 8 *dwt.*	330*s.*	122	2	0
AN OVAL BREAD-BASKET, pierced with scrolls and diaper-pattern. By Simon Lesage, 1759. 72 *oz.*	68*s.*	244	16	0
A SALVER, with moulded escalloped border. 17½ in. diam. By Edward Winock, 1733. 72 *oz.* 13 *dwt.*	85*s.*	308	15	3
A PLAIN JUG, of oviform shape, with straight spout, and moulded scroll handle. 10½ in. high. 1755. 41 *oz.* 10 *dwt.*	105*s.*	217	17	6
A PLAIN JUG, with short spout and moulded scroll handle. 10 in. high. By Peter Archambo, 1729. 49 *oz.* 13 *dwt.*	155*s.*	384	15	9

	Price per oz.	Total Price		
GEORGE II—*continued*				
A PAIR OF PLAIN SAUCE BOATS, with slightly shaped edges on moulded feet. By Peter Archambo, 1729. 29 *oz.* 15 *dwt.*	200*s.*	£ 297	*s.* 10	*d.* 0
A SILVER-GILT CUP AND COVER, chased with a jockey on "Pompey the Little," engraved "Newton Hunt," and the knob of the cover engraved "The Gift of Peter Leigh, Esq., to the Subscribers of the Newton Hunt," and "won by 'Pompey the Little' in the Year 1751." 14½ in. high. By William Cripps, 1751. 86 *oz.* 5 *dwt.*	70*s.*	301	17	6
A PAIR OF TABLE-CANDLESTICKS, with baluster stems on square plinths. By George Wickes, 1742. 58 *oz.* 17 *dwt.*	68*s.*	200	1	9
A PLAIN COFFEE-POT, with slightly tapering barrel, and moulded borders. By E. Vincent, 1729. 28 *oz.* 17 *dwt.*	70*s.*	100	19	6
A PLAIN CIRCULAR SUGAR-BASIN AND COVER, with moulded borders. 1741 and 1744. 10 *oz.* 18 *dwt.*	150*s.*	81	15	0
A DINNER SERVICE, with shaped gadrooned borders. By Edward Wakelin, 1759. Consisting of 96 pieces. 2,122 *oz.* 10 *dwt.*	33*s.*	3,667	2	6
A PAIR OF PLAIN CIRCULAR DISH COVERS. 13 in. diam. 1738. 100 *oz.* 2 *dwt.*	56*s.*	280	5	7
GEORGE III AND LATER				
A DINNER SERVICE, with shaped gadrooned, shell and foliage borders. By Paul Storr. Consisting of 201 pieces. 6,704 *oz.*	16*s.* 6*d.*	5,530	16	0
A DINNER SERVICE, with gadrooned borders, consisting of 123 pieces. 3,515 *oz.* 5 *dwt.*	26*s.*	4,569	16	6
A GEORGIAN DINNER SERVICE, with shaped reeded and shell borders, consisting of 100 pieces. 2,526 *oz.* 13 *dwt.*	26*s.*	3,284	12	11

	Price per oz.	*Total Price*		
		£	*s.*	*d.*
THE DONCASTER CUP. 1779. A silver-gilt cup of classical form. 21 in. high. By R. Carter, D. Smith, and Robert Sharp, 1779.	40*s.*	237	10	0
THE RICHMOND CUP. 1779. The companion cup to the preceding. By the Same. 1779.	40*s.*	232	8	0
THE RICHMOND CUP. 1777. A silver-gilt cup and cover of oviform shape. 18½ in. high. By Andrew Fogelberg, 1777. 103 *oz.*	47*s.*	242	1	0
A SMALL DINNER SERVICE, with shaped gadrooned borders, consisting of twenty-four dinner plates and five oval meat dishes. 13½ to 18 in. long. 1767, 1775, etc. 561 *oz.*	24*s.*	673	4	0
A SET OF FOUR SILVER-GILT ICE-PAILS AND LINERS. 1828. 564 *oz.*	19*s.* 6*d.*	549	18	0
FORTY-FIVE DINNER-PLATES, with shaped gadrooned borders. 1792; and three ditto, made to match. 1831. 930 *oz.*	23*s.*	1,069	10	0
TWELVE DINNER-PLATES, with shaped gadrooned borders. 1804. 235 *oz.*	25*s.*	293	15	0
TWELVE SOUP-PLATES, with shaped gadrooned borders. 1823. 239 *oz.*	18*s.* 6*d.*	221	1	6
TWENTY-TWO DITTO, similar. 1834. 459 *oz.*	8*s.*	183	12	0
A PAIR OF SMALL OVAL SOUP-TUREENS AND COVERS, with shaped gadrooned borders, scroll feet, and pomegranate knobs. 1769. 100 *oz.*	48*s.*	240	0	0
A SET OF FOUR CANDELABRA, with partly-fluted stems, gadrooned borders, and branches for two lights each. 1789; and SIX CANDLESTICKS, en suite. 1789.		1,260	0	0
A PAIR OF CANDELABRA, with branches for four lights each, boldly chased with gryphons, birds, flowers, shells and scrollwork, 32 in. high. 1835. 847 *oz.*	7*s.* 3*d.*	307	0	9

	Price per oz.	*Total Price* £	*s.*	*d.*
SIXTY - NINE DINNER - PLATES, AND TWENTY-THREE DINNER-PLATES, with reeded edges. 1,600 *oz.*	6*s.* 9*d.*	540	0	0
A PAIR OF BOAT-SHAPED SOUP-TUREENS, COVERS AND STANDS, partly fluted, and with gadrooned borders. 1789. 353 *oz.* 4 *dwt.*	36*s.*	635	15	2
SIX SAUCE-TUREENS AND COVERS, en suite. 1789. 148 *oz.* 2 *dwt.*	38*s.*	281	7	9
A SILVER-GILT CASKET, chased with bands of fluting, rosettes and laurel foliage. 1769. The interior fitted as an inkstand with three glass ink-vases with silver-gilt mounts. 1789. Engraved: "Mr. Pitt's Inkstand, Wycombe Abbey, 1802." 73 *oz.* 7 *dwt.*	135*s.*	495	2	3
A SET OF FOUR ICE-PAILS AND LINERS, chased with festoons of flowers, grapes and acanthus foliage, and with scroll handles. 1835. 593 *oz.* 13 *dwt.*	13*s.*	385	17	5
FOUR OVAL DISHES, similar. 14½ in. long. 1775. 123 *oz.*	40*s.*	246	0	0
TWELVE SOUP-PLATES, with gadrooned, shell and foliage borders. 1827 and 1828. 275 *oz.* 15 *dwt.*	17*s.*	234	7	9
EIGHTEEN GADROONED DINNER-PLATES. Fourteen 1801, four 1803, and twelve soup-plates, en suite. 1801. In oak case. 599 *oz.* 5 *dwt.*	20*s.*	599	5	0
A MAHOGANY TRAVELLING-CASE, containing an oblong silver bath. 1805. Four silver-gilt toilet-boxes. 1822. Four glass scent-bottles, with silver-gilt mounts, a shaving-brush case, two mother-o'-pearl boot-hooks, a silver-gilt spoon, and various mother-o'-pearl and other implements. Weight of bath and four toilet-boxes, 121 *oz.*		220	0	0

	Price per oz.	*Total Price*		
		£	*s.*	*d.*
AN OVAL TEA-TRAY, the border pierced and decorated with oval medallions. 26 in. long. By John Crouch and Thomas Hannam, 1779. 153 *oz.*	40*s.*	306	0	0
A PAIR OF SILVER-GILT TUREENS AND COVERS, with chased foliage borders. By Paul Storr, 1799. 73 *oz.* 7 *dwt.*	70*s.*	256	14	6
THREE OCTAGONAL ENTREE-DISHES AND COVERS, with gadrooned borders and cauliflower knobs. By Rebecca Emes and Edward Barnard, 1809. 88 *oz.* 5 *dwt.*	50*s.*	220	12	6
A SET OF FOUR TABLE CANDLESTICKS, with bands of spiral fluting. 1761. And a pair of branches to form candelabra for two lights each. 1795. 158 *oz.* 10 *dwt.*	34*s.*	269	9	0
TWELVE OVAL MEAT DISHES, the borders richly chased with vine-branches and grapes. 16 in. to 22½ in. long. By Paul Storr, 1816. 999 *oz.*	18*s.* 6*d.*	924	1	6
A PAIR OF FLUTED ICE PAILS AND LINERS, en suite. By the Same, 1816. 218 *oz.*	25*s.*	272	10	0
AN OVAL TWO-HANDLED TEA-TRAY, en suite. 28 in. long. By the Same, 1816. 183 *oz.* 10 *dwt.*	31*s.*	284	8	6
A SILVER-GILT CUP, shaped as a fox's mask. 1816. 5 *oz.* 19 *dwt.*	310*s.*	92	4	6
AN OBLONG INKSTAND, with reeded and shell borders, fitted with three silver-mounted cut-glass ink-vases. 1768. 48 *oz.* 11 *dwt.*	90*s.*	218	9	6
AN OVAL TWO-HANDLED TEA-TRAY, with gadrooned shell and foliage borders, the handles at the ends chased with lions' masks, 32 in. wide. By J. Crouch, 1809. 213 *oz.* 12 *dwt.*	37*s.*	395	3	2

	Price per oz.	*Total Price* £	*s.*	*d*
AN OVAL BREAKFAST-DISH AND COVER, with shaped gadrooned borders, on open stand with lamp. 1772. 69 *oz.* 5 *dwt.*	64*s.*	221	12	6
AN OBLONG SOUP-TUREEN AND COVER, decorated with strapwork in relief chased with foliage. By Pierre Platel, 1716. On boat-shaped stand with gadrooned border. 1804. 218 *oz.* 7 *dwt.*	50*s.*	545	17	6
THE COMPANION SOUP-TUREEN, COVER, AND STAND, made to match. 1804. 239 *oz.* 5 *dwt.*	31*s.*	370	16	9
A PAIR OF OVAL SOUP-TUREENS, COVERS, STANDS AND LINERS, chased with fluting, laurel festoons and rushes. By Richard Cooke, 1810. 1,100 *oz.* 13 *dwt.*	17*s.*	935	11	0
A PAIR OF CANDELABRA, with scroll branches for three lights each, on triangular old French bases. 949 *oz.* 10 *dwt.*	18*s.*	854	11	0
A CENTREPIECE, chased with vine foliage and grapes. 1829. On old French oblong stand. 1,604 *oz.*	14*s.* 6*d.*	1,162	18	0
A PAIR OF SILVER-GILT ICE-PAILS AND LINERS, chased with friezes of Bacchanalian figures. By W. Pitts, 1810. 288 *oz.*	29*s.*	417	12	0
A PAIR OF DITTO, similar. By John Parker, 1803 and 1804. 284 *oz.* 2 *dwt.*	29*s.*	411	18	0
A PAIR OF SOUP-TUREENS, COVERS, STANDS AND LINERS, partly fluted, with gadrooned borders, the handles chased with lions' masks and shells. 1826. 730 *oz.*	15*s.*	547	10	0

	Price per oz.	*Total Price*		
IRISH SILVER				
A PLAIN TANKARD, with flat cover and corkscrew. By James Kelly, Dublin, 1685.	205*s.*	£ 359	*s.* 15	*d.* 6
A PAIR OF OVAL SOUP-TUREENS, COVERS, AND LINERS. Dublin, *circa* 1750. 265 *oz.* 6 *dwt.*	21*s.*	278	11	3
A PAIR OF PLAIN DOUBLE SAUCE-BOATS, with moulded borders, on oval moulded feet. By Joseph Walker. Dublin, 1732. 44 *oz.* 18 *dwt.*	230*s.*	516	7	0
A SQUARE WAITER, with rounded corners and panels of trelliswork. 12 in. square. By Thomas Williamson. Dublin, 1728. 38 *oz.* 15 *dwt.*	140*s.*	271	5	0
A TEA-POT, with tapering spout. Dublin, 1715. 9 *oz.*	430*s.*	193	10	0
A TOILET-MIRROR, in plain frame, with shaped top engraved with a coat-of-arms. 27 in. high, 18 in. wide. Dublin, 1729. Maker's mark, CR with fleur-de-lys above in shaped shield.		199	10	0
A PLAIN HEXAGONAL CHOCOLATE-POT, with domed cover and faceted tapering spout. By J. Pennyfather or J. Palet. Dublin, 1714. 14 *oz.* 3 *dwt.*	460*s.*	325	9	0
FOREIGN SILVER				
A PAIR OF OLD FRENCH OCTAGONAL STANDS, pierced and chased with foliage. Bayonne, *circa* 1690. Maker's mark, EP and an anchor, crowned; fitted with English spirit lamps as heaters and plated tops. *Vide* M. Rosenberg's *Der Goldschmiede Merkzeichen*, p. 696. 275 *oz.*		800	0	0
A PAIR OF LARGER DITTO, with rounded ends, by the same, and similarly mounted. 400 *oz.* 4 *dwt.*		1,200	0	0
A PAIR OF SCONCES, chased with equestrian figures. 25 in. high. Augsburg, 18th century.		260	0	0

	Price per oz.	*Total Price*
		£ *s.* *d.*
SIX SCONCES, of scroll outline, repoussé and chased with emblematic figures. 24 in. high. Augsburg, 18th century; with some English wax-pans.		750 0 0
A CUP, formed of a nautilus-shell, mounted with silver-gilt lip and straps. $10\frac{3}{4}$ in. high. By Hans Heinrich Holzhalb, Zurich, *circa* 1630.		240 0 0
A GERMAN "SCHWABENKESSEL" (Swabian Punchbowl), shaped as a tripod, chased, and engraved with scenes from three Swabian Legends, namely, Ekkehard, Katie of Heilbronn, and Lichtenstein. 44 in. high. On walnut table-shaped stand. Gross weight 3,054 *oz.*		357 0 0

PORCELAIN AND POTTERY

PORCELAIN AND POTTERY

By A. C. R. CARTER

EVERY admirer of beautiful and rare porcelain was heartened in the past season by the reappearance at Christie's of many covetable examples, as the strange absence of fine collections from the market in the previous year had been a disappointment to those who remembered the famous dispersals in the past. My chronicles of art sales teem with the records of the auction triumphs of porcelain, and although many greater events are included in these records I always remember that remarkable scene at Christie's in the Louis Huth sale, twenty-four years ago, when a prunus vase, which had once been bought for twelve shillings and sixpence in Wardour Street, actually fetched £5,900, some time afterwards joining the Pierpont Morgan collection. Apart from the beauty of Chinese porcelain there is a symbolism which, in the dark days of neglect, was little understood in Europe. The great Kitchener derived an endless fascination in probing the meaning of this symbolism and, even on his last night in London, before departing on his fatal voyage, he asked Mr. Frank Partridge to come over and have a chat with him about Chinese porcelain, especially concerning an approaching sale at Christie's in which there was a bowl enamelled with the figures of The Eight Immortals. Kitchener had gone down when this Kennedy sale ensued, but Mr. Partridge remembered the great soldier's interest, and bought the bowl as a gift to the London Museum, *in piam memoriam.*

I hope that some of my readers will derive the impression that

my duties as an art chronicler have always been congenial and full of happy memories. Sometimes a friend will mention something which I wrote long ago that especially appealed to him, and, while I was engaged on this report, an old associate said to me: "Do you remember what you said about that ginger-jar in the Huth sale of 1905?"

As at times others have asked me a similar question, I may be pardoned for reprinting it in this second Christie's report:

> On a fair spring day, many years ago, a rich mandarin sent a gift to his beloved. The frail blackthorn blossom was falling on the waters, and as the breaking ice came down the mountain stream it provided tiny barges for the tender sprays. And when the people espied the delicate prunus-bloom they knew the season had come for wishing their friends long and hopeful years. So all gave gifts, but the mandarin's was the richest of them all. For months an artist had laboured in delight over the fashioning and glazing of a jar. On its vibrating ground of pellucid blue, pencilled over with a reticulation of darker blue lines, to represent the cracking of ice, he had traced the white blossoms and tiny buds of the wild prunus of Northern China, akin to the bloom of the blackthorn of our country hedgerows. And he knew his craft was true, and proudly took the labour of his hands to his master, the mandarin, who straightway filled the jar with dainty confections and sent it to his fair. Years afterwards the prosaic West supplied the bathos. The oviform vase was shipped to Europe. It became a "ginger-jar," and was released from a crowded shelf of captives in a shop in Wardour Street on payment of the ransom of "twelve-and-six!"

Of such importance indeed was the series of porcelain sales in 1928-9 that a special section has to be given in this report to de-

scribe some of the very beautiful pieces offered. In Lord Crawford's inheritance from Lady Wantage was a superb *garniture de cheminée*, consisting of three Yung-Ching vases and a pair of beakers which Lord Overstone had bought in 1875 from the Ercolani Palace at Bologna—certainly not for " twelve-and-six " but for a moderate sum. Although the period of Yung-Ching (" King of the Potters ") is generally associated with the production of egg-shell porcelain, the ceramic art of his immediate precursor, Kang-He, was continued, as these wonderful vases attested. Acting for a famous collector, Mr. Huggins paid 5,200 guineas for these Chinese trophies enamelled with vases of flowers in brilliant colours. A pair of Crawford Chinese cisterns of the Kien-Lung period, enamelled with Ho-Ho birds (those fabulous cranes which, when 600 years old, drink but no longer eat), realized 1,050 guineas.

Mr. Harry Simmons, who bought these, also won the famille-rose pair at 1,350 guineas, which were in Princess Paley's Russian collection, and was prominent too in the dispersal of the Johnstone collection, which proved to be the chief Chinese porcelain sale of the season.

Although the owner of this fine array had suffered defeat in the General Election by the narrow majority of sixty-seven (in a contest where each opponent polled over 12,000 votes) he had no disappointment over his sale which, in totalling over £23,000, no doubt more than recouped him for his outlay on things of beauty which had given to him much æsthetic delight. The pleasures of possession are always imponderable. To receive a profit after enjoyment is surely an additional satisfaction. The fact is that the professional collectors are invariably ready to support the sale of a man's works of art when these are not only the " right stuff," but have been bought by a client. The *pièce de résistance*, for which Mr. Harry Simmons gave 3,600 guineas, was a famille-verte bowl decorated with wonderful flowering plants and birds on a black enamelled ground, with peonies and prunus branches in aubergine,

green, and white, a triumph of Kang-He art which would have inspired Keats to compose a second " Ode." Another " joy for ever " was one of those " peach-blow " bottles of monochrome glaze with hundreds of subtle gradations. This little gem, 8½ in. high, was won by Mr. Frank Partridge at 2,000 guineas.

If Lord Kitchener could have lived he would certainly have been present to witness the sale of the exceptionally fine figures of The Eight Immortals of the Kang-He period, as much as 12½ in. high, because in his day he knew them to be the most striking set of these symbolic figures outside China. He would have bought them shortly after they had been brought to Europe by a Japanese collector—if he could have afforded the price. Mr. Partridge then secured them and they passed successively to the Gorer, Hosegood, and Du Cros collections before joining Mr. Johnstone's. As on each occasion of re-sale Mr. Partridge was the purchaser, and as he won them again in the Johnstone sale for 1,950 guineas, this makes the fifth time that he has been directly associated with them. These striking Taoist emblems include the fat figure of the earliest of the eight, Han Chung-Le, who discovered the elixir of immortality, and could revive the souls of the dead with his fan. Another fascinating figure is that of a lady-immortal, the beauteous Ho Seen-Ko who, to preserve her charms eternally, dieted herself on the powder of mother-o'-pearl, and also ate the celestial fruit of the peach tree growing near by the Lake of Gems. The detailed lists will show many other very interesting examples of Chinese porcelain sold in the past season and, among the Earl of Balfour's few things, was a pair of Kang-He mottled black and white figures of cats—animals of somewhat dubious omens—realizing 440 guineas.

The convulsions in Europe, according to the opinion of many, have caused the great collecting days of Sèvres and Dresden to pass away, and some avow that we shall never see again such a dispersal as the Schröder sale in 1910 when the present Sir Joseph Duveen gave 9,000 guineas for the Ledoux Sèvres garniture (which had

fetched 2,650 guineas in the Dudley sale, 1886), and when Charles Wertheimer paid a similar sum for the Dodin and Le Guay vases which had brought 5,000 guineas in the Lyne-Stephens dispersal, 1895. There were, nevertheless, signs of reawakened interest last season. Quite early in the Marquis of Lincolnshire's sale a Sèvres dessert-service attained 1,000 guineas, and there was good bidding for Lord Brownlow's and the Princess Paley's pieces. Especial mention should be made also of a remarkable Dresden set of Watteau vases, with ormolu mounts, which realized 1,400 guineas in the Mrs. Mary Ann Parker sale, whose father was a partner with the renowned John Jones, celebrated in art chronicles as the benefactor to the present Victoria and Albert Museum.

PORCELAIN AND POTTERY

Sale, March 14th 1929, Lot 86

A SET OF THREE CHINESE VASES AND COVERS AND A PAIR OF BEAKERS

Finely enamelled with vases of flowers in brilliant colours on white ground, with ruby lambrequin-shaped panels enclosing formal flowers round the borders, the covers surmounted by figures of gilt kylins.

35 and 26 in. high.

Yung Ching.

Formerly in the Ercolani Palace at Bologna.

£5,460

Purchased by Charles Huggins, Esq.

Sale, June 4th 1929, Lot 40

A CHINESE BOWL

With black enamel ground, enamelled with flowering plants and birds in famille-verte in mirror-shaped panels outlined with red, and the ground enamelled with peonies and prunus branches in aubergine, green, and white, with small panels of formal flowers round the lip, the interior enamelled with a medallion of flowers, a tiger and boar, and flower-sprays and birds round the rim.

13½ in. diam.

Wood stand. *Kang-He.*

£3,780

Purchased by B. Simmons, Esq., of London.

Sale, June 4th 1929, *Lot* 96

A CHINESE PEACH-BLOOM BOTTLE

With fluting round the lower part.

8½ in. high.

On ivory stand, in case.

£2,100

Purchased by Messrs. Frank Partridge & Sons.

Sale, June 4th 1929, Lot 46

A SET OF EIGHT CHINESE FIGURES OF THE IMMORTALS

Their robes variously enamelled with flowers, characters, emblems, etc., on green, yellow, aubergine, and black grounds, on oblong pedestals enamelled with expanded flowers in red on green and yellow trellis ground.

12½ in. high.

Kang-He.

£2,047 10s.

Purchased by Messrs. Frank Partridge & Sons.

Sale, March 14th 1929, Lot 105

A SET OF FIVE DRESDEN VASES AND THREE COVERS

Painted with panels of Watteau figures on a ground of blue may-blossom, and with branches of coloured flowers in high relief, mounted with Louis XV ormolu handles, lips, and plinths chased with flowers and scroll-work.

14½, 11, and 9¾ in. high.

£1,470

Purchased by Sir Robert Abdy, Bt.

Sale, June 7th 1929, *Lot* 237

A PAIR OF CHINESE FIGURES OF HO-HO BIRDS

Enamelled in famille-rose.

15 in. high.

£1,417 10*s.*

Purchased by H. Simmons, Esq., of London.

Sale, March 14th 1929, Lot 87

A PAIR OF CHINESE CISTERNS

The exteriors finely enamelled with branches of peonies and other flowers and Hō-Hō birds on white ground, with groups of peonies and lotos inside; the rims enamelled with diaper pattern enclosing small panels of landscapes and figures; the handles modelled as kylins' masks holding brass rings.

24 in. diam.

Wood stands. *Kien-Lung.*

£1,102 10s.

Purchased by Messrs. Henry Symons, Inc., of New York.

Sale, June 4th 1929, *Lots* 51 *and* 50

A CHINESE VASE

Of inverted pear shape, with short beaker neck, enamelled with lotos plants growing in a stream, in aubergine, green, and white on yellow ground, with a band of aubergine lotos petals round the neck.

11 in. high.

Kang-He.

£997 10s.

Purchased by Messrs. Frank Partridge & Sons.

A CHINESE BOTTLE

With inverted pear-shaped body and slender neck, with a handle at each side modelled as an elephant's head, the body of the vase enamelled with branches of flowers in green, aubergine, and white on yellow ground, and the neck coloured turquoise, with green bands round the lip and foot.

9 in. high.

Wood stand. *Kang-He.*

£945

Purchased by H. R. Hancock, Esq.

Sale, June 4th 1929, *Lot* 67

A PAIR OF CHINESE FIGURES OF KYLINS

With a young kylin and ball, enamelled green, yellow, and aubergine, on oblong pedestals with panels of flowers and prunus blossom on marbled green ground.

17 in. high.

Kang-He.

£840

Purchased by H. Simmons, Esq., of London.

Sale, December 5th 1928, Lots 46 and 47

A SÈVRES EVENTAIL JARDINIERE

Painted with Teniers subjects and landscapes in panels on pink ground, entirely covered with a design of scrollwork and diaper-ornament in blue.

8¾ in. high, 6¾ in. wide.

£441

Purchased by Leopold Davis, Esq.

GARDE-A-VOUS

A pair of Sèvres biscuit figures of Cupid and Psyche, on pedestals painted with amatory trophies, mottoes and flower-sprays, in panels on marbled gros-bleu and gold ground.

12 in. high.

£609

Purchased by S. M. Myberg, Esq., of the Antique Art Galleries.

Sale, March 19th 1929, Lot 16

A PAIR OF CHINESE FIGURES OF CRANES

With black and white plumage, on brown rockwork plinths. 20 in. high.

£588

Purchased by Messrs. Spero & Kerin.

Sale, June 4th 1929, Lot 21

A PAIR OF CHINESE HEXAGONAL JARDINIERES

The sides pierced with honeycomb-pattern and figures, and enamelled in famille-verte with narrow green bands at the angles pencilled with scroll-work in black, and emblems round the borders.

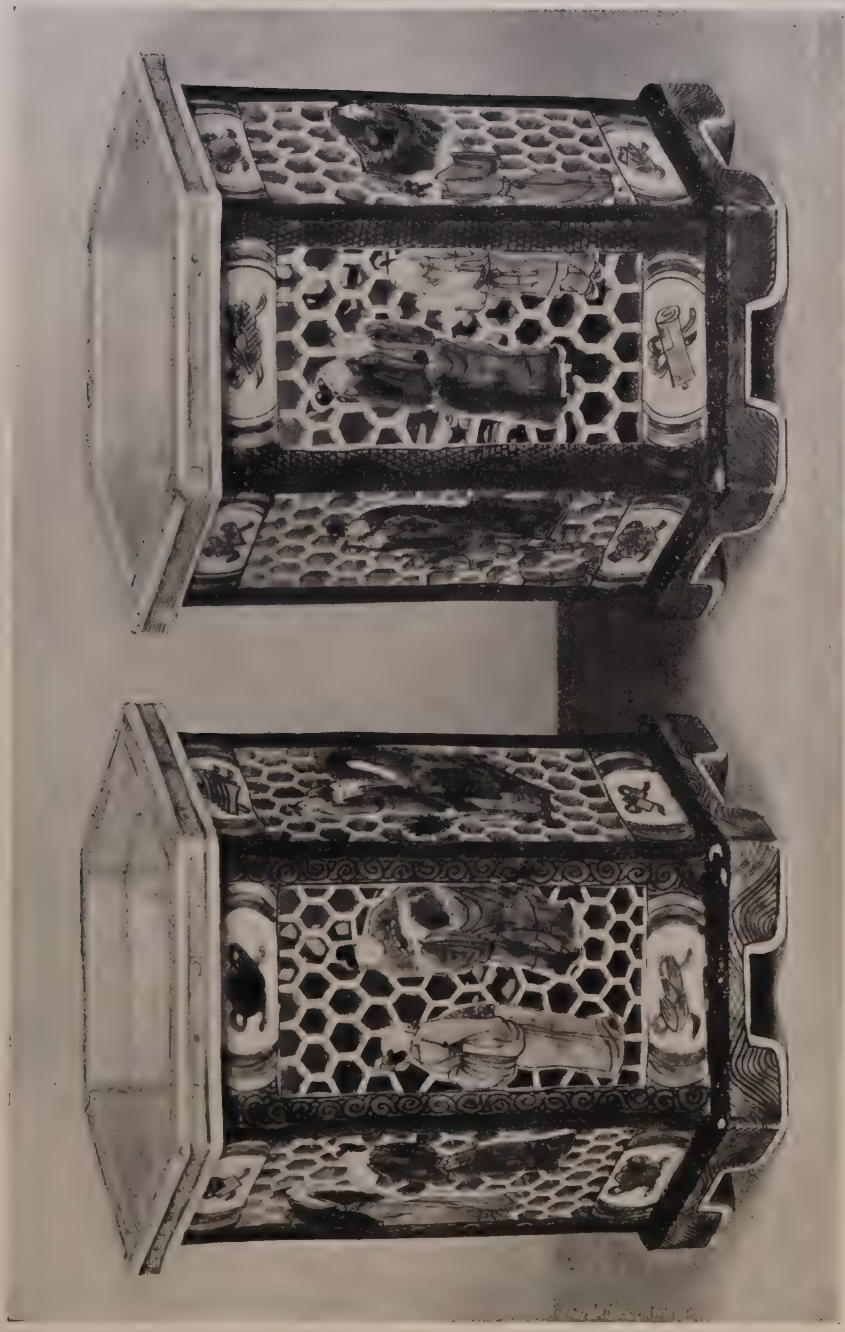
5 in. high, 4 in. diam.

Kang-He.

From the Morgan Collection.

£577 10s.

Purchased by A. S. de Pinna, Esq.



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Sale, June 4th 1929, Lot 56

A CHINESE FLAT-SHAPED VASE

With globular body, enamelled with a landscape and figures in green and aubergine on yellow ground.

12 in. high.

Wood stand.

£504

Purchased by A. S. de Pinna, Esq.

Sale, June 12th 1929, Lot 27

A CHINESE SQUARE STAND

Enamelled with Sages in a landscape, in green, blue, aubergine, and yellow in diaper-pattern border, the sides stippled green, and supported on dragon's-head feet.

$7\frac{3}{4}$ in. square.

Kang-He.

Exhibited at Manchester, 1913.

£357

Purchased by Messrs. Mallett & Son.

Sale, June 4th 1929, Lots 23, 24, and 25

A CHINESE PUZZLE JUG

With spout and handle modelled as a dragon, the body oviform and enamelled with formal flowers, foliage, and arabesques in red, aubergine, green, yellow, and black on white ground, the cylindrical pierced neck coloured aubergine, and the lip enamelled with scroll foliage.

8 in. high.

Kang-He.

£357

Purchased by Messrs. Frank Partridge & Sons.

A CHINESE BOWL

With apple-green ground, enamelled with a flowering prunus tree and birds in aubergine, green, and white.

$7\frac{3}{4}$ in. diam.

Wood stand. *Kang-He.*

£420

Purchased by A. S. de Pinna, Esq.

A CHINESE BOTTLE

Formed as a double gourd, enamelled with formal lotos and scroll foliage in red on apple-green ground.

$8\frac{1}{4}$ in. high.

Ming (*Chia-Ching*, 1522-1566).

From the Love Collection.

Exhibited at the Art Treasures Exhibition, 1928.

£210

Purchased by Messrs. Spink & Son.

Sale, March 14th 1929, Lots 54, 55 and 53

A CHINESE FAMILLE-VERTE TEA-POT AND COVER

Of hexagonal shape, pierced with panels of flowers and foliage, enamelled in colours on black ground, with dolphin handle and elephant-head spout.

Kang-He.

£199 10s.

Purchased by Messrs. Frank Partridge & Sons.

A PAIR OF CHINESE BOWLS

Brilliantly enamelled with lotos plants in aubergine, green, and white on rare yellow ground.

$7\frac{3}{4}$ in. diam.

Kang-He.

£472 10s.

Purchased by Messrs. Frank Partridge & Sons.

A CHINESE BOWL AND COVER

Shaped as an oblong basket, pierced with honeycomb-pattern and flowers, and enamelled in colours on yellow ground with green borders, with yellow basket-pattern handle.

$5\frac{1}{4}$ in. high.

Kang-He.

£215 5s.

Purchased by Messrs. Mallett & Son.

Sale, June 4th 1929, Lots 13 and 14

A CHINESE TEA-POT AND COVER

Of hexagonal shape, with enamelled black ground, the panels round the sides pierced with branches of prunus, bamboo, and fir, and enamelled in colours with diaper-pattern, and green stippling round the neck and cover, with dolphin handle, and elephant's-head spout.

Kang-He.

£325 10s.

Purchased by Messrs. Bluett & Sons.

A CHINESE BARREL-SHAPED TEA-POT AND COVER

Modelled with bamboo, and enamelled with sprays of flowers on green, yellow, and aubergine ground, with black bamboo-pattern handle.

Kang-He.

£315

Purchased by H. Simmons, Esq., of London.

Sale, December 5th 1928, Lots 21 and 22

A SÈVRES JARDINIERE

Painted with a pastoral scene, with a peasant feeding poultry, in an oblong panel on white ground, painted round the borders with flowers, twisted ribands, and shell ornament in blue, and with flowers and fruit in colours at the back.

By Schradre, 1764.

11½ in. wide.

£183 15s.

Purchased by Monsieur E. Bensimon, of Paris.

A PAIR OF SÈVRES SQUARE ORANGE-TUBS

Painted with birds and trees in colours, and garlands of flowers, scrolls, and trelliswork in blue.

By Ledoux, 1758.

£325 10s.

Purchased by Monsieur S. Founes, of Paris.

Sale, November 15th 1928, Lot 6

LA NOURRICE

A Chelsea group of a Mother and Child.

7½ in. high.

£210

Purchased by Messrs. Stoner & Evans.

Sale, March 7th 1929, *Lot* 13

PART OF A ST. CLOUD SERVICE

Fluted and painted with flowers and trees in colours, in the Hisen taste, consisting of a cream-jug and cover, a sucrier and cover, and six cups and saucers.

£204 15*s*.

Purchased by Messrs. J. Rochelle Thomas & Sons.

APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR PORCELAIN AND POTTERY

CHINESE PORCELAIN

A CHINESE DINNER SERVICE, enamelled with a vase in blue and gold in narrow blue and gold borders, and painted and gilt with an European coat-of-arms and crest, consisting of a soup-tureen and cover, two sauce-tureens, covers and stands, a vegetable-dish and two covers, two pie-dishes, a strainer, a sauce-boat and two stands, seventeen oval meat-dishes, twenty-nine dinner-plates, twenty-eight soup-plates, seven dessert-plates, eighteen small plates, two saltcellars, two custard-cups, and ten covers.

£1,260

A PAIR OF CHINESE CISTERNS, the exteriors finely enamelled with branches of peonies and other flowers and Hō-Hō birds on white ground, with groups of peonies and lotos inside, 24 in. diam. Wood stands. Kien-Lung.

£1,102 10s.

A PAIR OF FIGURES OF HO-HO BIRDS, enamelled in famille-rose, 15 in. high.

£1,417 10s.

A FAMILLE-VERTE OCTAGONAL VASE AND COVER, enamelled with river scenes and flowers in brilliant colours on white ground, 19½ in. high. Wood stand. Kang-He.

£320 5s.

A PAIR OF FAMILLE-VERTE DISHES, enamelled with ladies and boys in gardens in brilliant colours. Kang-He.

£273

A PAIR OF CHINESE FIGURES OF CATS, mottled black and white. Mounted on old French ormolu plinths formed as cushions, 5 in. high. Kang-He.

£462

A PAIR OF CHINESE POWDERED-BLUE VASES, of cylindrical shape, enamelled with kylins and flowering plants in famille-verte, 17½ in. high; and an OVIFORM VASE AND COVER, *en suite*, 18 in. high. Kang-He.

£892 10s.

A PAIR OF CHINESE VASES AND COVERS, enamelled with horses, kylins, and emblems, 13½ in. high. Wood stands. Ming.

£367 10s.

A PAIR OF FIGURES OF KYLINS, with a young kylin and ball, enamelled green, yellow, and aubergine, 17 in. high. Kang-He. See Illustration.

£840

A PAIR OF CHINESE POWDERED-BLUE BOTTLES, with bulbous necks, enamelled with kylins, birds, and flowers, in famille-verte, 11 in. high. Kang-He.

£399

A PAIR OF CHINESE BEAKERS, enamelled with panels of river scenes and flowers in famille-rose on black ground, 14 in. high. Mounted on ormolu plinths. Kien-Lung.

£357

AN OVIFORM WINE-JAR, incised with landscapes, summer houses, and figures, enamelled turquoise and white on dark blue ground, 13½ in. high. Wood coveer. Ming.

£472 10s.

A PAIR OF CHINESE FIGURES OF KYLINS, enamelled green and yellow, on pedestals, 14½ in. high. Kang-He.

£399

A PAIR OF CHINESE FAMILLE-ROSE MANDARIN JARS AND COVERS, enamelled with peonies and other flowers, 51 in. high. Kien-Lung.

£462

A PAIR OF CHINESE FIGURES OF COCKS, enamelled in colou r 10 in. high.

£304 10s.

A PAIR OF CHINESE BOWLS, brilliantly enamelled with lotos plants in aubergine, green, and white on rare yellow ground, $7\frac{3}{4}$ in. diam. Kang-He.

£472 10s.

A PAIR OF CHINESE FAMILLE-VERTE VASES, of inverted pear shape, enamelled with baskets of flowers, kylins, and landscapes, $20\frac{1}{4}$ in. high. Kang-He.

£283 10s.

A PAIR OF CHINESE POWDERED-BLUE VASES, of cylindrical shape, enamelled with Hō-Hō birds, flowers, and rocks in famille-verte, in mirror-shaped panels, and with small panels of river scenes, $17\frac{1}{2}$ in. high. Kang-He

£892 10s.

A FIGURE OF A GODDESS, seated, holding a sceptre in her right hand and a ball in her left, 19 in. high. Wood stand. Kang-He.

£273

A HEAD-REST, of oblong section, the sides pierced with honeycomb pattern, landscapes, and figures, $8\frac{1}{4}$ in. high, 2 in. square. Wood stand. Kang He.

£325 10s.

A BOWL, with apple-green ground, enamelled with a flowering prunus tree and birds in aubergine, green, and white, $7\frac{3}{4}$ in. diam. Kang-He. Wood stand.

£420

A PUZZLE JUG, with spout and handle modelled as a dragon, the body oviform and enamelled with formal flowers, 8 in. high. Kang-He.

£357

A FAMILLE-VERTE BOWL, the exterior brilliantly enamelled with landscapes, kylins, tigers, and flowering plants in oblong panels and with wide diaper-pattern border, $13\frac{1}{4}$ in. diam. Wood stand. Kang-He.

£430 10s.

A VASE AND COVER AND PAIR OF BEAKERS, enamelled with ladies, boys, and flowering plants, in petal-shaped panels, 13 in. and 12 in. high. Wood stands. Kang-He.

£273

A BARREL-SHAPED TEAPOT AND COVER, modelled with bamboo, and enamelled with sprays of flowers on green. Kang-He.

£315

A FAMILLE-VERTE SQUARE VASE, enamelled with butterflies and flower-sprays and variously shaped panels of flowers on stippled green ground, 18 in. high. Kang-He.

£241 10s.

A GLOBULAR VASE AND COVER, with ruby ground, enamelled with landscapes and figures in famille-rose in leaf-shaped panels, 24 in. high. Kien-Lung.

£525

A GROUP OF A MAN AND HORSE, enamelled turquoise, yellow, and aubergine, on oblong plinth, 4 in. high. Kang-He.

£325 10s.

A SQUARE STAND, enamelled with Sages in a landscape, in green, blue, aubergine, and yellow in diaper-pattern border, $7\frac{3}{4}$ in. square. Kang-He.

£357

A PAIR OF CHINESE FAMILLE-VERTE DISHES, enamelled with baskets of flowers in the centre and flowering plants in panels round the border, 15 in. diam. Kang-He.

£241 10s.

CONTINENTAL PORCELAIN

A DRESDEN DINNER SERVICE, painted with flower-sprays on white ground.

£451 10s.

ELEVEN DRESDEN PLATES, painted with Chinese landscapes and figures in colours and gold.

£441

A SEVRES DESSERT SERVICE, painted with flower-sprays in the centre and roses on blue medallions, with chain-pattern round the border, consisting of:

2 ice-pails, covers, and liners
2 oval verrières
6 seaux
2 tureens and covers
2 tazze
2 triple custard-stands
2 double custard-stands
16 shaped dishes
13 custard-cups
36 plates

£1,050

A QUATREFOIL SEVRES PLATEAU, with rose-Pompadour ground, painted with river scenes in five panels outlined with gilt scrollwork, 11 in. wide. 1760

£294

A TOURNAY DINNER SERVICE, painted with flower-sprays in blue in basket-pattern border.

£267 15*s.*

A PAIR OF DRESDEN VASES, encrusted with blue may-blossom, mounted with Louis XV ormolu lips, handles, and plinths, 8 in. high.

£252

A PAIR OF DRESDEN CHANDELIERS, painted with flower-sprays and foliage, in green, lake and gold scroll borders, pierced with panels of trelliswork, with branches for numerous lights.

£378

A VINCENNES OVAL BOWL, painted with flowers in panels with gilt floral borders, on turquoise ground. 9 in. wide. 1754.

£141 15*s.*

A PAIR OF EVENTAIL JARDINIERES AND STANDS, painted with birds and flowers in panels on marbled gros-bleu and gold ground. 1762. 6½ in. high, 5 in. wide.

£378

A VINCENNES OVIFORM VASE AND COVER, painted with panels of flowers in borders of gilt scrollwork. 12 in. high. 1755.

£246 15*s.*

A SEVRES DESSERT SERVICE, painted with flower-sprays in colours, and feuille-de-choux ornament in blue and gold.

£246 15*s.*

A PAIR OF SEVRES SQUARE ORANGE-TUBS, painted with bouquets of flowers in colours, and flowers and ribands in blue round the borders, $5\frac{1}{2}$ in. high, 4 in. square. 1759.

£299 5s.

A LARGE TWO-HANDLED SEVRES CUP, COVER, AND SAUCER, painted with a girl with a dog in a landscape, and a Nymph festooning a bust of a Satyr. By Dodin, 1759.

£304 10s.

A PAIR OF SEVRES EVENTAIL JARDINIERES AND STANDS, painted with flowers and fruit on white ground, with blue lines round the borders. By Xhrouet, 1759. $7\frac{1}{2}$ in. high.

£252

A PAIR OF SEVRES VASES AND COVERS, of slender oviform shape, painted with children with emblems of Peace and War in oval panels on gros-bleu and gold œil-de-perdrix ground, 13 in. high.

£420

TWO MAJOLICA JUGS, painted with figures and birds in green and brown, $10\frac{1}{2}$ in high; and A JUG, incised with ribands and a shell ornament, and partly painted green, 9 in. high.

£210

A DELLA ROBBIA MEDALLION, with a shield on blue ground, and laurel wreath border, 17 in. diam.

£210

AN HISPANO-MAURO DEEP DISH, with a raised boss in the centre, painted in copper lustre with a shield charged with a bull, 18 in. diam.

£283 10s.

AN URBINO LARGE BOWL, modelled with lions' masks and swags of fruit in relief, and supported by three caryatid figures of lions, the centre painted with a subject from Roman history, and with panels of Raffaelesque ornament round the sides, and on the exterior, $13\frac{1}{2}$ in. high, $21\frac{1}{2}$ in. diam.

£325 10s.

A DAMASCUS DISH, painted with three vases of flowers in the centre in turquoise and blue, $14\frac{3}{4}$ in. diam.

£262 10s.

A SET OF FIVE CHELSEA VASES AND COVERS, with claret-coloured ground, and white and gold rams'-heads, lions'-masks, and festoons in relief, $8\frac{1}{2}$ in. and 8 in. high.

£320 5s.

A NANTGARW DESSERT SERVICE, painted with bouquets of flowers in colours.

£278 5s.

A WORCESTER VASE AND COVER, nearly similar, 10 in. high.

£346 10s.

A DERBY DINNER SERVICE, painted with flowers and foliage in red, blue, and gold.

£246 15s.

A PAIR OF CHELSEA FIGURES OF A SHEPHERD AND SHEPHERDESS, with lamb and dog, and branches of flowers at the back, 11 in. high.

£325 10s.

OBJECTS OF ART, ARMOUR, BRONZES, AND STATUARY

OBJECTS OF ART, OBJECTS OF VERTU, MINIATURES, ARMOUR, STATUARY, AND ENGRAVINGS

By A. C. R. CARTER

IT is doubtful whether the public at large ever exhibited more curiosity and expectation about the auction fate of a work of art than it evinced when it was announced in the spring that the Duke of Portland had decided to remove the Portland vase from the British Museum—where it had been on loan since 1810—and to have it offered for public sale on May 2 at Christie's. In the first place, many had forgotten, and more were unaware that the vase was not a State possession but private property, having been for so many years past at Bloomsbury since the fourth Duke lent it. And, despite the admiration that the vase had won among the lovers of archaic art after Sir William Hamilton had bought it out of the Barberini Palace, and after the eccentric Duchess of Portland had acquired it for her museum in 1785; and again, despite the eulogies which Wedgwood and others had bestowed upon its beauties, the public generally would have remained in ignorance about its merits unless a demented visitor to the British Museum in 1845 had not conferred "publicity" by smashing it into a hundred pieces.

The next "boom" for the Portland vase was the patient feat of a British craftsman—one Doubleday—who, after assembling the débris, contrived to piece together the fragments so that the cracks

appeared only as minute capillaries. Henceforth the restored vase was a *succès de curiosité*. Moreover it must be borne in mind that the British workman has always been attracted to the British Museum, and it is greatly to his credit. If anybody doubts this assertion, let him be reminded of a speech in the House of Commons by Mr. Story-Maskelyne in 1884, who stated that, from personal observation, he had found that works of art of the highest class attracted visitors of the artisan class, who always scrutinized them with intelligence.

Now the restoration by a British craftsman of the Portland vase marked an epoch. Whatever alluring works of art there might be in the British Museum, here was one unquestionably associated with the ingenious skill of a British worker. Fathers took their sons to see " Old Bill's " triumph of repairing, and successive generations followed suit. " Where is that Portland vase? " was the first question put by hundreds of eager visitors on Bank Holidays.

So much for the very worthy popular aspect of the relic. How far would this view carry its value was a question frequently put, and really nobody could answer. The experts kept mum. They were in a dilemma. A judge of pictures knows that a canvas can be repaired without seriously affecting the value of a masterpiece. On the other hand, a collector of valuable porcelain looks askance at the finest specimen which—alas—has had to be put together again. The fate of the vase therefore depended on the momentum of all the previous *réclame* concerning it. Would this be sufficient to overcome the handicap of its being a cracked piece? More important still from a market point of view: would even enthusiastic bidding reach the reserve which, in the Duke of Portland's opinion, was the present value of a possession for which his ancestor had paid 980 guineas when the Duchess's museum was sold?

When Mr. Terence McKenna took his place in the rostrum on May 2 he was confronted by a company which showed that the Portland vase was a very public matter—even in the absence of a

national subscription list. As usual, many knew which national benefactor should, or ought to, buy it on their behalf. I happen to know that a few " friends " were present, prepared to put down £20,000 to buy it for the nation. It was not to be. From the opening bid of £10,000, altered by a second to 10,000 guineas, the contest raced past 20,000 guineas with young M. René Seligmann attacking and being counter-attacked by another Paris dealer. At 27,000 guineas the latter had the lead, but he took his quietus when M. Seligmann waved a bid of 28,000 guineas. Then, for the first and last time, Mr. McKenna called the next advance, 29,000 guineas, from the book and, as this was not challenged, the alert auctioneer left the box. Such are the brief facts of an auction episode which will run the inevitable risk of being inaccurately remembered.

As there was not another Hawkins sale last year, the number and variety of *objets d'art* did not approach the record of 1927-8, yet on several occasions the market was provided with trifles of beauty, such as a Louis Quinze painted mother-o'-pearl fan with figures in gold (840 guineas), and a bonbonnière shaped as a monkey's head of agate with diamond eyes (350 guineas) in the Princess Paley's Russian collection. On March 14, in the Pitt-Rivers collection were eleven illuminations depicting scenes in the Life of Christ, extracted from a fifteenth-century French missal, for which Mr. Buttery gave as much as 3,200 guineas. Especially attractive, too, were various decorative French candelabra although clocks were less numerous, and the chief miniature was a Samuel Cooper man in the Brownlow sale, at 280 guineas. The Van Claes collection of armour sent from Germany to Christie's was another proof of London's ascendancy as the chief art clearing-house for the world's treasures. In this Mr. Fenton paid 1,200 guineas for a suit, *cap-à-pie*, of the German sixteenth-century Maximilian type, and a fifteenth-century Austrian breastplate made 720 guineas. Sculpture and statuary, too, were well exemplified in the Brauer collection, sent to Christie's

from Nice. A copper-gilt figure of Christ, French, fourteenth century, realized 1,750 guineas, and a carved ivory group of the Virgin and Child, French, fifteenth century, 850 guineas. There were also several highly priced figures in wood, marble, and stone, and an Italian fifteenth-century terra-cotta relief of the bust of a girl brought as much as 1,800 guineas (Savile Gallery). I found also of much interest at the time two large stone groups which appeared in Princess Paley's collection, and one wondered how these weighty pieces of garden statuary had been conveyed out of Russia. Yet they once had to make the journey from Versailles to St. Petersburg, as these beautifully carved figures of cupids by A. Bizac had been made for the King's gardens in 1758. They will have to make another long journey as Mr. John Major, who bought them for 880 guineas, assured me that they would go to New York.

In that memorable spell of successful sales which occurred before Christmas last year, there was a dispersal of etchings and engravings which included two startling events. One of the most remarkable cults of our time is that of etchings by living British artists, which is keener than that in the last century for the translations of Meissonier's pictures or of Landseer engravings. The etchers themselves do not enjoy any enhanced profits, as they parted with their original works when they were published at a few guineas. On December 20 an etching of *Ben Ledi*, by Sir D. Y. Cameron, R.A. (who designed the cover for last year's report), brought the maximum sum of 500 guineas, and, as if to show that a hunting subject can lead the field, D. Niddery's engraving after Ben Marshall's portrait of the famous huntsman, Tom Oldaker, on his favourite mount Pickle, accompanied by that trusty pair of hounds, "Match-'em" and "Ramper," realized 640 guineas.

It is a wise saying that the slang of one generation passes into the literature of the next. What despised and rejected things of to-day will be coveted by collectors to-morrow? Will they include our grandmothers' papier-mâché (inlaid with mother-o'-pearl)

trays, blotting-pads, fans, and the like? Such a collection as this, belonging to the late Lady Macnaghten, received the hospitality of Christie's on March 26, but most of their clients " passed by on the other side." Yet who knows but that, in years to come, collectors will be striving to win the things which they once neglected? And then it may happen that they will wish to know the date of the Macnaghten sale.

OBJECTS OF ART, ARMOUR, BRONZES, AND STATUARY

Sale, July 4th-5th 1929, *Lot* 145

A COPPER-GILT FIGURE OF CHRIST

On white marble pedestal, set with a champlevé enamel plaque.

$8\frac{1}{4}$ in high.

French, fourteenth century.

£1,837 10s.

Purchased on Commission.

Sale, July 4th-5th 1929, *Lot* 146

A CARVED IVORY GROUP OF THE VIRGIN AND CHILD

On red marble pedestal set with a champlevé enamel plaque.

11 in. high.

French, fifteenth century.

£892 10s.

Purchased on Commission.

Sale, July 4th-5th 1929, *Lot* 29

A BRONZE FIGURE OF CUPID

With a quiver slung over his right shoulder, on triangular base, with winged caryatid figures at the corners.

11 in. high.

School of Donatello.

Italian, fifteenth century.

£787 10s.

Purchased by Messrs. Spero & Kerin.

Sale, June 6th 1929, Lots 80 and 81

A LOUIS XVI CLOCK

By Le Paute, *à Paris*, the movement contained in an ormolu vase-shaped case with horizontal revolving dials, supported by a group of the Three Graces, after Falconet and surmounted by a figure of Cupid, on ormolu pedestal chased with rosettes and laurel foliage, and with scroll corners.

20½ in. high.

£420

Purchased by Monsieur S. Fournes, of Paris.

A PAIR OF LOUIS XVI ORMOLU CANDELABRA

Designed as figures of children holding flower-pots, with lily branches for two lights each, on square pedestals chased with foliage and fluting.

15½ in. high.

£441

Purchased by MM. Pollak & Witternitz, of Vienna.

Sale, May 9th 1929, *Lot* 48

A CHARLES II CASKET

With hinged top and folding doors in the front, entirely covered with embroidery, with landscapes, figures, and animals in stumpwork, and petit-point of coloured silks.

10¼ in. wide.

£336

Purchased by Messrs. Mallett & Son.

Sale, June 6th 1929, *Lot* 155

A PAIR OF LARGE FRENCH STONE GROUPS

Representing Cupids playing. Signed A. Bizac, and dated 1758. On rectangular stone pedestals.

£924

Purchased by Messrs. Vicars Bros.

Sale, May 8th 1929, Lot 31

A CAP-A-PIE SUIT OF FLUTED ARMOUR

Termed "Maximilian," composed of a visored helmet of fine quality and construction, gorget plate, breastplate with lance rest, back plate, arm defences with mitten gauntlets, the leg defences composed of fluted cuisses with knee cops and large tendon protectors, plain jambs and spatulated sollerets.

German, early sixteenth century.

£1,260

Purchased by Messrs. Fenton & Sons.

A CLOSED HELMET

The skull with low keel-formed crest has a hinged bevor opening down the centre of the chin, over which closes the falling visor, and the bezel for gripping the gorget plate being plain.

German (Nuremberg mark), sixteenth century. £262 10s.

Purchased by M. Bartel.

A FINE HAND-AND-HALF SWORD

The hilt with the pommel fashioned in the form of a lion's head, the quillon ends similarly embellished, original leather-bound grip, the fine blade slightly curved, with false edge to two-thirds of its length developing into a double cutting point. Bears an impress of the Munich sword cutler, " Christop Stäntler."

German, sixteenth century, probably made for the Venetian Republic. £105

Purchased by Charles Huggins, Esq.

A FINE ITALIAN SALAD

Of bright steel, with low keel-form crest of fine form pierced with a series of holes for the retention of the head-lining, impressed with two Milanese armourers' marks.

Milanese, *circa* 1445. £204 15s.

Purchased by Messrs. Fenton & Sons.

A FINE BURGUNDIAN ARMET

Of beautiful construction and state, the double visor has its inner plate pierced with rectangular apertures closing down into the ventail.

Middle sixteenth century. £420

Purchased by Charles Huggins, Esq.

A FINE SWORD

The hilt, beautifully etched with a scroll pattern in the manner of the Saxon armourers, is formed of two long straight quillons, ring guard and counter guard, the pommel, of octagonal section, is decorated *en suite* with the hilt.

German (Saxony), late sixteenth century. £210

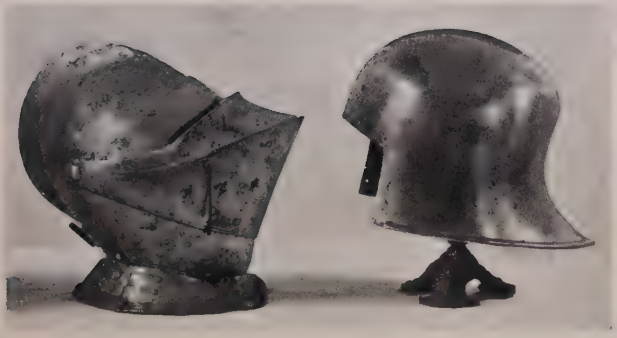
Purchased by M. Bartel.

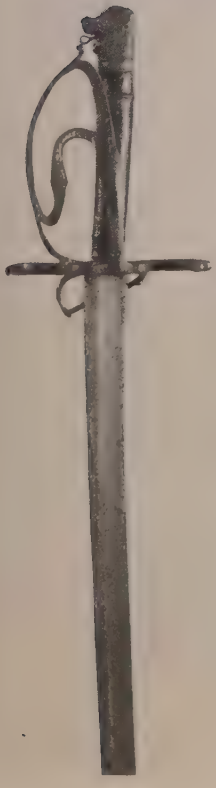
A FINE CALENDAR SWORD

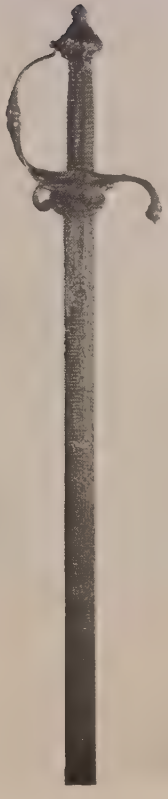
The hilt of bright steel, with the pommel fashioned in the form of a pine cone, the blade etched with a calendar, and impressed upon the forte with the Königskopf mark.

German, *circa* 1580. £378

Purchased by Messrs. Fenton & Sons.







COLOURED PRINTS

Sale, December 20th 1928, *Lot* 93

SPORTING SUBJECTS AFTER SAMUEL HOWITT

By Clark, H. Merke, J. Godley, Vivares, Craig, and others. A set of twenty.

£1,071

Purchased by Walter T. Spencer, Esq.

Sale, May 13th 1929, Lot 75

"WHAT YOU WILL"

By and after J. R. Smith.

£315

Purchased by Ernest G. Barnard, Esq.

Painted by Engraved by J. R. Smith

WHAT YOU WILL. —— CE QUI VOUS PLAIRA

Published as the Act directs by J. R. Smith, King Street Covent Garden

Sale, March 12th 1929, Lot 53

SIR JAMES SAUMAREZ'S ACTION OFF ALGECIRAS, 12TH JULY 1801

After Captain Jahleel Brenton, by Hubert and Stadler.

A set of five.

The British Squadron Preparing to Sail.
The Condition of the British Squadron on the morning of 12th of July.
The Attack of the French Squadron under the batteries of Algeciras.
The Capture of the "St. Antonie," the "Real Carlos," and "San Hermen Egildo," and
The British Fleet Returning from the Attack.

£252

Purchased by Captain G. D. Haslam.

APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR OBJECTS OF ART, ETC.

OBJECTS OF ART

A BOOK-BINDING, of white vellum, set with a monogram, sprays of foliage, etc., in brilliants, rubies, emeralds, and sapphires.

£861

A BRONZE FIGURE OF A BOY, with drapery over his shoulders, 9½ in. high. On green marble pedestal. Attributed to Peter Vischer. German, sixteenth century.

£378

A PAIR OF BRONZE FIGURES OF CROUCHING NYMPHS, attributed to Pietro Francavilla, 14 in. high, on Boulle pedestals inlaid with brass and mounted with ormolu masks.

£304 10s.

A TERRA-COTTA RELIEF, with bust of a girl wearing flowers in her hair, 17 in. high. Italian, late fifteenth century.

£1,890

A TERRA-COTTA BUST OF A GIRL, with flowers in her hair, by Pajou, on white marble socle.

£609

A CASKET, with small figures in high relief beneath Gothic arches, painted and partly gilt, 11½ in. wide; and A WOOD CASKET, carved with panels of arabesques, 8 in. wide. Italian, fifteenth century.

£220 10s.

A TERRA-COTTA SEATED FIGURE OF A MAN, his robe partly painted red and blue, 13 in. high. Attributed to Michel Angelo. Italian, sixteenth century.

£115 10s.

A TERRA-COTTA GROUP OF THE VIRGIN AND CHILD, 17½ in. high. Attributed to Michel Angelo. Italian, sixteenth century.

£273

A TERRA-COTTA RELIEF OF THE VIRGIN AND CHILD, painted in colours, 38 in. high, 23 in. wide. Attributed to Donatello. Italian, fifteenth century.

£168

AN UPRIGHT TERRA-COTTA RELIEF, with arched top, modelled with the Virgin and Child and Angels, and painted in colours, 46 in. high, 25½ in. wide. School of Rossellino. Italian, late fifteenth century.

£273

A CHASSE. 4½ in. high, 7½ in. wide. French, early sixteenth century. It is composed of twelve plaques of Limoges enamel, painted with Amorini sporting in landscapes, medallion heads and scroll foliage in colours and grisaille on blue ground. The châsse is said to have been given by Francis I to Cardinal Wolsey, and by the latter to Henry VIII, who gave it to Anne Boleyn.

£183 15*s*.

A PEAR-WOOD GROUP OF THE VIRGIN AND CHILD, with the Virgin holding a pear in her right hand, 26 in. high. French, fifteenth century.

£252

A PAIR OF WOOD FIGURES OF ANGELS, holding candlesticks, 24 in. high. Italian, sixteenth century.

£399

A CARVED WOOD GROUP OF THE VIRGIN AND CHILD, partly painted, 57 in. high. French, fourteenth century.

£168

AN IRON DOOR-KNOCKER, russeted to a rich brown patine, the hammer of the knocker represents the figure of Nehemish standing beneath an elaborate crocketed canopy. 20 in. high, 7¼ in. wide. Flemish, third quarter of the fifteenth century.

£152 5*s*.

A SQUARE TAZZA, of lapis lazuli, on fluted stem. 10 in. high.

£115 10*s*.

TWO CAMPANA-SHAPED VASES, of the same. 13 and 15 in. high.

£115 10*s*.

A PAIR OF OVIFORM VASES, of lapis lazuli, on square pedestals of the same, mounted with ormolu handles and borders. 24 in. high.

£273

A PAIR OF LOUIS XVI ORMOLU CANDELABRA, designed as figures of a boy and girl holding pots of tulips, 15¾ in. high.

£388 10s.

A PAIR OF ORMOLU CANDELABRA, mounted with Menecy figures of Chinese boys supporting ormolu nozzles for two lights each. 6½ in. high.

£483

A DIRECTOIRE CLOCK. By Charles Bertrand, *Hger de l'academie, Rue des Sciences*, with white enamel dial and open movement, in rectangular glass case. 23 in. high.

£173 5s.

FOUR LOUIS XVI ORMOLU WALL-LIGHTS, with branches for three lights each. 32 in. high.

£273

A PAIR OF LOUIS XVI CANDELABRA, with bronze figures of Nymphs supporting ormolu cornucopiae. 33 in. high.

£152 5s.

A PAIR OF ORMOLU WALL-LIGHTS, with branches for three lights each, and bouquets of flowers at the back, fitted with Sèvres porcelain flowers. 25 in. high.

£178 10s.

A CHIMING BRACKET-CLOCK. By Tompion Banger, London. With brass dial chased with scrollwork and masks, in pedestal-shaped ebonized case. 16 in. high.

£183 15s.

IVORIES

A TANKARD AND COVER, with ivory barrel carved with Bacchanalian and other figures in high relief. 25 in. high.

£194 5s.

A FIGURE OF A NYMPH EMBLEMATIC OF MORNING, on ebonized and ivory pedestal. 27 in. high.

£147

GLASS

FOUR CUT-GLASS WALL-LIGHTS, with pendants and chains, and branches for five lights each.

£378

A PAIR OF CUT-GLASS CANDELABRA, with branches for four lights each, and numerous festoons and drops, 28 in. high; and A PAIR OF CANDLESTICKS, en suite.

£178 10s.

A CUT-GLASS CHANDELIER, with numerous drops, and branches for eighteen lights.

£273

A PAIR OF CUT-GLASS CHANDELIERS, with vase-shaped centres mounted with ormolu borders.

£252

A PAIR OF EMPIRE CUT-GLASS CANDELABRA, with branches for three lights each, with large drops. 23 in. high.

£126

MINIATURES

A LADY, viewed three-quarter face turned to her right, with fair curling hair, wearing yellow dress with brown cloak, pearl necklace and earrings, and flowers in her hair. By J. Petitot. Signed at the back JP FET, 1639.

£231

A GENTLEMAN, viewed three-quarter face turned to his right, wearing armour and black and white scarf, with the Blue Riband of an Order over his left shoulder, with a view of a coast scene and a naval engagement in the background. By S. Cooper. Signed with monogram.

£294

PORTRAITS OF ELEANARA; ANNE OF DENMARK; MISS BENNET; DUCHESS OF BOURBON; ELIZABETH PALKIN; and LA BELLE GABRIELLE. By J. Smart. Six oval miniatures in one frame.

£162 15s.

SCULPTURE

A STONE GROUP OF THE VIRGIN AND CHILD, 22 in. high. Attributed to Ghiberti. Italian, fifteenth century.

£441

A ROMAN MARBLE ALTAR, of rectangular shape, carved with Cherubs, the side-panels inscribed "IOVI SANCTO" and "IOVI SERENO." 4 ft. high. Surmounted by a campana-shaped sixteenth-century vase, 39 in. high.

£357

A BUST OF A LAUGHING BOY, sculptured in white marble, 10½ in. high. Italian, sixteenth century.

£336

A CAPITAL carved with small figures, lions and festoons, 14 in. high. Italian, fifteenth century.

£204 15*s*.

A STONE FIGURE OF A FEMALE SAINT, holding a clock, on rectangular pedestal, 21½ in. high. French (School of Tours), sixteenth century.

£120 15*s*.

COLOUR PRINTS AND AQUATINTS

THE ROYAL MAILS PREPARING TO START, after J. Pollard, by F. Rosenberg; THE GENERAL POST OFFICE, LONDON, after the Same, by R. G. Reeve; THE BLENHEIM LEAVING THE STAR HOTEL, OXFORD, after G. Havell, by F. J. Havell; and THE AGE: a Sketch from Castle Square, Brighton, after C. Cooper Henderson (*four*).

£420

THE MAIL COACH CHANGING HORSES IN A THUNDERSTORM ON NEWMARKET HEATH, AND IN A DRIFT OF SNOW, after J. Pollard, by R. G. Reeve; and OPPOSITION COACHES AT SPEED, after C. B. Newhouse, by F. Rosenberg (*four*).

£283 10*s*.

SNIPE SHOOTING, after Ben Marshall, by R. G. Reeve.

£420

FOXHUNTING, after J. Pollard, by R. Havell and Son. *A set of four.*

£315

FOXHUNTING, after D. Wolstenholme, by T. Sutherland. *A set of four.*

£315

A CELEBRATED FOX HUNT, after J. Pollard. by R. Havell and Son. *A set of four.*

£225 15*s.*

SHOOTING, after D. Wolstenholme, by T. Sutherland. *A set of four.*

£199 10*s.*

MARIE ANTOINETTE, after J. B. A. Gautier-Dagoty, by F. Janinet.

£183 15*s.*

HIS MAJESTY'S FRIGATE "THE SHANNON," CARRYING THE AMERICAN FRIGATE "CHESAPEAKE" BY BOARDING, IN SIGHT OF BOSTON HARBOUR, after T. Whitcombe, by J. Jeakes.

£136 10*s.*

FOXHUNTING, after H. Alken, by F. C. Lewis. *A set of four.*

£231

A VIEW ON THE ROAD TO NEWMARKET RACES; SUBSCRIPTION ROOMS AT NEWMARKET; TRAINING GROUND AT NEWMARKET; RACE FOR THE CLARET STAKES, NEWMARKET, after J. Pollard. *A set of four.*

£136 10*s.*

THOMAS OLDACRE ON "PICKLE," with "Match 'em" and "Ramper," two favourite hounds, after Ben Marshall, by D. Niddery.

£672

FOXHUNTING, after D. Wolstenholme, by T. Sutherland. *A set of four.*

£199 10*s.*

FOXHUNTING, after D. Wolstenholme, by T. Sutherland. *A set of four*; and MOVING ACCIDENTS BY FLOOD AND FIELD, after F. C. Turner, by N. Fielding. Five.

£183 15*s.*

THE FARMER'S STABLE, after G. Morland, by W. Ward, A.R.A.

£157 10s.

COTTAGERS, after G. Morland, by W. Ward, A.R.A.

£157 10s.

HUNTING, after D. Wolstenholme, by T. Sutherland. *A set of four.*

£141 15s.

PROMENADE DU JARDIN DU PALAIS ROYAL, after C. L. Desrais, by Louis Le Cœur.

£152 5s.

CRIES OF LONDON: Hot Spice Gingerbread smoking hot (with St. Paul's Church, Covent Garden), after F. Wheatley, R.A., by G. Vendramini.

£115 10s.

CRIES OF LONDON: New Mackrel, New Mackrel, after F. Wheatley, R.A., by L. Schiavonetti.

£115 10s.

MEZZOTINTS AND ENGRAVINGS

THE COUNTESS OF HARRINGTON, after Sir J. Reynolds, P.R.A., by Valentine Green, A.R.A. *First state.*

£367 10s.

MRS. PELHAM, after Sir J. Reynolds, P.R.A., by W. Dickinson.

£115 10s.

LADY BETTY DELME, after Sir J. Reynolds, P.R.A., by Valentine Green, A.R.A. *First state.*

£283 10s.

AN ALBUM, containing portraits by W. Faithorne, including Charles II (44 and 50, 49); Princess Mary (54, 55); Margaretta Herbert (206); Caren Reynell (190); Thomas Mace (164); Gulielmus Sandersonus (198); Orlandus Bridgeman Miles (88); and other named portraits (twenty-six). In whole-bound calf.

£131 5s.

ETCHINGS BY OLD MASTERS

COTTAGES BESIDE A CANAL, with a church and sailing-boat (H. 212). By Rembrandt.

£147

SAINT JEROME BESIDE A POLLARD WILLOW (H. 232). Second state. By Rembrandt.

£189

MODERN ETCHINGS

BEN LEDI (R. 424), by Sir D. Y. Cameron, R.A.

£525

TEWKESBURY ABBEY, by Sir D. Y. Cameron, R.A.

£168

HENRY NEWNHAM DAVIS (Mr. Mann, W. 58), by J. M. Whistler.

£215 5*s.*

THE KITCHEN (W. 19), by the Same.

£152 5*s.*

NOCTURNE: Palaces (W. 168), by the Same.

£525

FURNACE NOCTURNE (W. 183), by the Same.

£304 10*s.*

BUILDING (C. D. 163), by Muirhead Bone.

£141 15*s.*

FURNITURE, TAPESTRIES, CARPETS, RUGS, AND NEEDLE-WORK SALES

FURNITURE, TAPESTRIES, CARPETS, RUGS, AND NEEDLE-WORK SALES

1928-9

By A. C. R. CARTER

TO use a racing metaphor—the season did not take long to get into its stride. The zest of the furniture market was evinced early and, on November 22, a set of Hepplewhite chairs, which had been lying *perdu* in Guernsey since they had been bought from a firm of London upholsterers, many years ago, fetched 1,450 guineas. Soon followed that stirring quarter of a million sterling week at Christie's, for on December 5 (when the £188,000 jewel sale was held) the dispersal of the Marquis of Lincolnshire's furniture began, and helped with £37,000. The French pieces in this had been bought by the Lord Carrington who was in Paris during the early part of the nineteenth century. He then lived in the hotel of the renowned police agent Fouché, and, incidentally, purchased this worthy's Louis Seize secrétaire, which now fetched 840 guineas. One has not heard whether, in some secret drawer, any past incriminating papers have been discovered. It was, by the way, in such a piece of furniture, that the original of Nelson's Trafalgar Memorandum was found, which brought £3,600 at Christie's in 1906 and is now in the British Museum. But there were more important French examples such as a Louis XVI commode by Weisweiler at 2,000 guineas; a dainty Coste writing-

table at 1,780 guineas; a Louis Quinze writing-table by R. V. Delacroix, 1,720 guineas; and a Louis Quinze writing-table, 1,280 guineas. The French dealers, such as M. Founés and M. Fabre, won many pieces but found Mr. Frank Partridge a doughty opponent. As it happened, the chief price, 2,600 guineas, was obtained for a pair of Chippendale mahogany writing-desks, the bid of the Kent Gallery. Two curios were Lady Carrington's old sedan-chair (130 guineas), and the old leather chair of the porter at Carrington House, Whitehall (120 guineas). Another relic was Dame Ellen Terry's cosy arm-chair which fetched 33 guineas on December 19.

The results of the sales of Lord Brownlow's Belton House silver and pictures have already been mentioned. When the furniture appeared, lovers of Queen Anne examples saw that the auction triumph last year when Earl Howe's console-table, mirror, and pair of torchères brought 10,100 guineas would be approached. This Belton suite was much enhanced by its coverings of tapestry, recognized by the experts as made by old Bradshaw of Fulham. When the bidding mounted up to 8,000 guineas, the continental dealers were aghast at the fervour of Mr. Frank Partridge and others for our once-despised English furniture. By comparison, Chippendale furniture was not so prominent, but Mr. Moss Harris gave 2,800 guineas for a dozen chairs sent from an old house in Yorkshire, and as much as 1,900 guineas was paid by Mr. Harry Simmons for two small commodes, only 30 in. wide, which used to be at Givons near Dorking. The chief Sheraton pieces of the year, another pair of commodes, also attained a similar price.

Last year there was a comparative dearth of French furniture, but the Lincolnshire examples, already noticed, were followed by a goodly series of dispersals in which many fine pieces were offered, notably in Viscount d'Abernon's collection from Esher Place. This sale had a personal association worthy of record here. Owing to his absence from England, Sir Joseph Duveen had not been able to attend a sale at Christie's for some years past. Being, however,

a close friend of Lord d'Abernon, and wishful to promote the success of the sale, he made a point of being present throughout as an ardent *amicus curiae*. His presence—and lively intervention—exercised a marked effect on the proceedings, especially on the French dealers who seemed to feel an extra goad from the competition of an old foe. Nearly £40,000 was realized, the chief example being a Louis Quatorze suite, covered with Beauvais tapestry, won by M. Fabre at 2,150 guineas. Ten Louis tables, too, averaged nearly 600 guineas and, as in the instance of the D'Abernon pictures, a pronounced profit accrued.

A series of interesting sales ensued from the arrival at Christie's of various treasures belonging originally to the Grand Duke Paul of Russia, uncle of the late Tsar, and housed at Tsarskoye Selo, associated since with Lenin. By arrangement with an international syndicate, the Princess Paley, the widow, permitted these sales. The success of the pictures has been described. Among the French furniture was a Louis Quinze Beauvais suite realizing 2,720 guineas (Mr. M. Harris), and a pair of commodes at 1,400 guineas. There were other highly-priced lots, and a touch of poignant history was the harpsichord once in the apartments of Marie Antoinette in the Petit Trianon. Whenever a musical instrument appears at Christie's I am reminded of a well accredited story that, æons ago, a grand piano " slipped through " at the one and only bid of one guinea. The harpsichord, however, brought 480 guineas.

The Holford Italian furniture sold in 1927 proved the great value of noble *cassoni*, and any fine examples are always bound to be highly appraised. When, therefore, a Florentine fifteenth-century *cassone*, which had once belonged to Sir Henry Layard, was offered, the market was on the *qui vive*, and the chest which had a *Queen of Sheba* panel, painted in the style of Paolo Uccello, reached 1,950 guineas. But this sum was much exceeded in the sale of the Godfroy Brauer collection, dispatched to Christie's from Nice. This speci-

men did not contain a painted panel, but relied on its bold and dignified carving for its stately decorativeness, and Mr. Langton Douglas bought the superb example at 4,400 guineas.

The tapestries appearing at Christie's during the year were especially noteworthy, and in this Brauer collection was a sixteenth-century French panel, woven with the graceful shapes of birds moving among countless flowers, which obviously attracted the continental dealers. Although Mr. Alec Martin put up a stout fight on behalf of an English private collector he had to give way to M. Bacri at 7,000 guineas. On the day of the sale of the Brownlow furniture some of the Earl of Crawford's possessions, inherited from Lady Wantage, were offered. The beautiful Chinese porcelain has already been treated. Here should be mentioned the magnificent Brussels panels, signed by Borght and A. Castro, woven with lively scenes of occupations of farmers, sportsmen, and fishermen after the spirited designs by David Teniers. When the seven hangings were displayed on the view-days they created much admiration. Despite the efforts of the Paris dealers, Mr. Harry Simmons of New York succeeded in winning the first set of four panels at 6,200 guineas, and the second set of three at 3,000 guineas. On June 12, too, he gave 3,350 guineas for a single Gobelin panel, signed by Cozette in 1766, and woven with a scene from *Orlando Furioso*. This had been sent for sale by a clergyman living in Norfolk. Other very decorative tapestries included examples of English craft, among which was an exceptionally important set of four panels ascribed to John Vanderbank, and inspired by the designs of that seventeenth-century pontiff of taste in decoration, Jean Berain, "dessinateur de la chambre et du cabinet du Roi" in the days of Louis Quatorze. The gayest of schemes was evolved by the interspersion of nymphs, cupids, birds, animals, festoons, roses, and garlands against a background of classical architecture, and Mr. L. Harris had to overcome much foreign competition to win the set at 3,700 guineas, which came from the Earl of Yar-

borough's house at Arlington Street. This professional collector gave also 3,900 guineas for a set of five Borght Brussels panels, illustrating the story of Achilles, on July 30.

Although Kipling has declared the event to be impossible—EAST and WEST do meet; the occasion being any carpet sale at Christie's. I shall not forget an early instance of this, seventeen years ago, when all the bazaars seemed to have been emptied to provide the throng which crowded to King Street, in the John Edward Taylor sale, in the hope of "picking up" a Persian prayer-rug when the "West was not looking." But the Duveens knew all about it, and their winning bid of 5,000 guineas was made in a veritable Babel. There was no Eastern carpet to equal this last season, much less to approach the 22,000 guineas for the "Emperor's Carpet" in the previous season, or the 13,000 guineas for the two prayer-rugs in 1919, which had been kept for many years rolled up under the Marchioness of Graham's big dining-room table. During the year, however, eleven topped 300 guineas each, and in the Benson sale the final bid for a North-west Persian example was 1,250 guineas. Later, in the D'Abernon dispersal, a large Ispahan carpet was bought for 1,550 guineas by the Paris dealer, M. Tabbagh.

A very noteworthy phase of modern collecting is the increase of interest—and value—of old English needlework and, as usual, the lead has been given by gifted amateurs. In many great houses there are relics of this beautiful craft, often executed by noble sempstresses skilled in taste and design, and at several important loan exhibitions some very exquisite examples were shown, proving that the art of the famous days of the *Opus Anglicanum* had been inherited. In addition to possessing some valuable old silver, Mrs. Philipson owned three panels of Elizabethan needlework, worked with allegorical subjects and landscape backgrounds, in coloured silks. On May 2 these beautiful panels realized 1,100 guineas (Mallett).

FURNITURE, TAPESTRIES, CARPETS, RUGS, AND NEEDLE-WORK SALES

FURNITURE

Sale, March 14th 1929, Lot 78

A SUITE OF QUEEN ANNE WALNUT FURNITURE

On cabriole legs and club feet, the seats and backs stuffed, and covered with Fulham tapestry woven with vases of flowers, groups of flowers and fruit, and on the settee a medallion of poultry with parrots at the sides, and a medallion of Venus and Cupids in strapwork borders, the whole design on a light brown background, mounted with red silk gimp round the borders, consisting of a settee, 5 ft. 9 in. wide, and six chairs.

The tapestry signed by Bradshaw.

£8,400

Purchased by Messrs. Frank Partridge & Sons.

Sale, July 11th 1929, Lot 38

TWELVE CHIPPENDALE MAHOGANY CHAIRS AND TWO SETTEES

With pierced vase-shaped centres to the backs carved with foliage and shells, on carved cabriole legs, and scroll feet; the settees, *en suite*, with stuffed seats and backs.

5 ft. wide.

£2,940

Purchased by Messrs. M. Harris & Sons.

Sale, June 6th 1929, *Lot* 101

A SUITE OF LOUIS XV FURNITURE

With gilt frameworks carved with flowers and scrolls, the seats and backs stuffed and covered with Beauvais tapestry woven with baskets and vases of flowers in colours on buff ground, with lake scrollwork round the borders, consisting of:

A settee, 6 ft. 2 in. wide and eight fauteuils.

£2,887 10s.

Purchased by Messrs. M. Harris & Sons.

Sale, December 5th 1928, Lot 129

A LOUIS XVI COMMODE

Enclosed by three doors, the panels decorated with Japanese lacquer plaques, with landscapes and waterfowl by a stream in black and gold, in ebonized borders inlaid with lines in box-wood; mounted with ormolu borders chased with acanthus foliage, palm-leaves, and ribands, and with ormolu plaques at the corners chased with flowers and fruit, surmounted by a white marble slab.

58 in. wide.

Stamped A. WEISWEILER.

£2,100

Purchased by Monsieur S. Founès, of Paris.

Sale, May 2nd 1929, *Lot* 79

AN ITALIAN CASSONE

With gilt framework carved with scale-pattern, foliage, and gadrooning, the front panel painted with the visit of the Queen of Sheba to King Solomon, with the Queen seated in a canopied chariot drawn by eight horses, with numerous equestrian and other figures following in procession, in the manner of Paolo Uccello, the ends painted with coats-of-arms.

6 ft. 10 in. wide.

Florentine, fifteenth century.

£2,047 10s.

Purchased by Messrs. Gooden & Fox.

Sale, May 28th 1929, Lot 51

A PAIR OF CHIPPENDALE MAHOGANY SMALL COMMODES

With three drawers, the borders gadrooned and the stands and legs carved with leafage.

30 in. wide.

£1,995

Purchased by H. Simmons, Esq., of London.

Sale, December 5th 1928, Lot 130

A LOUIS XVI WRITING-TABLE

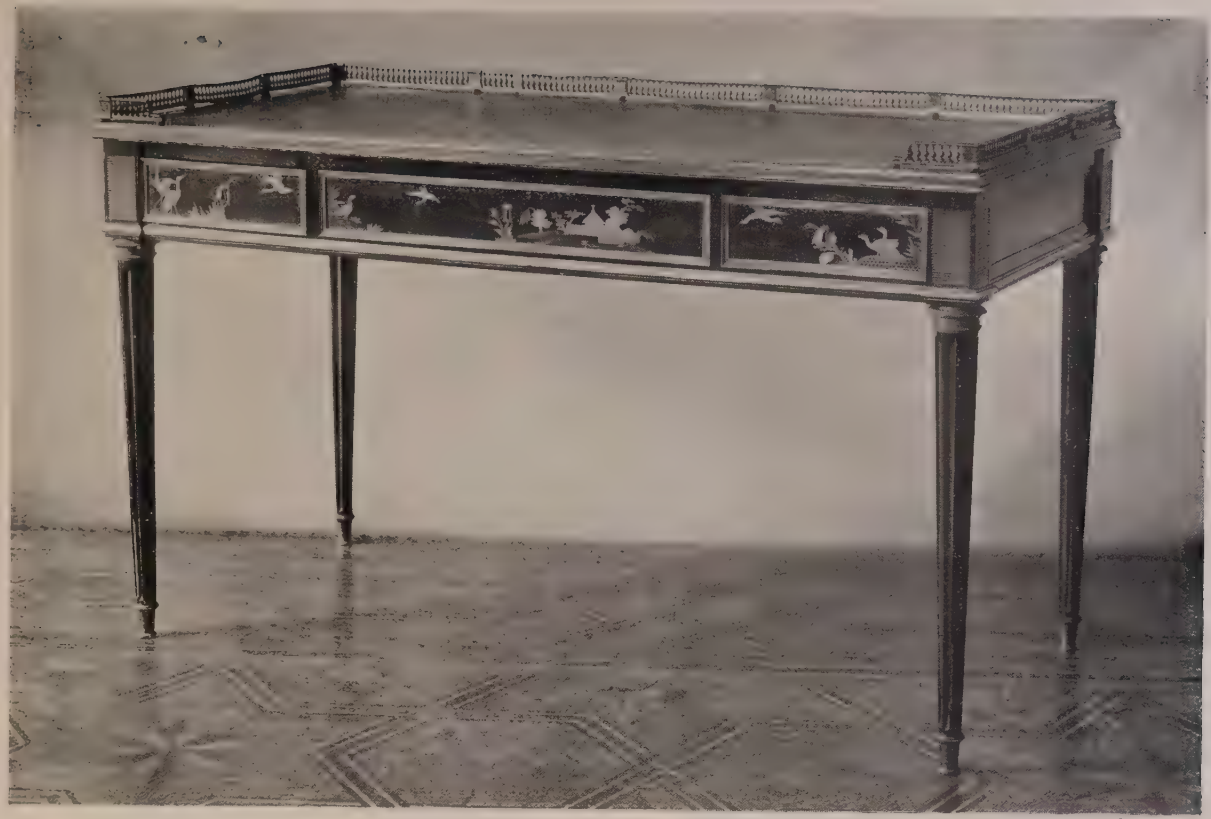
With three drawers with ebonized framework, the panels decorated with panels of Japanese lacquer with landscapes and waterfowl in black and gold, on fluted tapering legs, mounted with ormolu borders, and a balustrade round the back and ends, the top covered with green leather.

51 in. wide.

Stamped C. L. COSTE.

£1,869

Purchased by Messrs. Frank Partridge & Sons.



Sale, December 5th 1928, Lot 118

A LOUIS XV WRITING-TABLE

With three drawers, veneered with tulip-wood in a parqueterie design, and mounted with ormolu borders and corner-mounts chased with rams' heads and foliage.

44 in. wide.

Stamped R.V.L.C. ME (Roger Vandercruse Delacroix).

£1,806

Purchased by Monsieur Fabre, of Paris.

Sale, March 14th 1929, Lot 81

SIX GILT FAUTEUILS

The seats and backs stuffed, and the arms padded and covered with Gobelins tapestry, woven with subjects from Æsop's Fables in borders of flowers and scrollwork, on red ground with a fleur-de-lys at the top of each chair back; the frameworks of later date of gilt-wood, on shell feet.

£1,627 10s.

Purchased by H. Simmons, Esq., of London.

Sale, November 22nd 1928, *Lot* 81

FOURTEEN MAHOGANY CHAIRS AND TWO ARM-CHAIRS

With shield-shaped backs carved with formal foliage, with concave seats, on fluted tapering legs.

Purchased of Messrs. George Seddon, Sons, and Shackleton, of London, in 1790.

£1,522 10s.

Purchased by Messrs. M. Harris & Sons.

Sale, December 5th 1928, Lot 112

A LOUIS XV MARQUETERIE LIBRARY-TABLE

With three drawers, the borders and panels inlaid with branches of flowers and birds in coloured woods on tulip-wood ground with king-wood borders, mounted with ormolu handles, escutcheons and corners chased with flowers and scrollwork, the top covered with stamped green leather.

6 ft. wide.

£1,344

Purchased by Messrs. Frank Partridge & Sons.

Sale, June 26th-27th 1929, Lot 86

A LOUIS XV UPRIGHT MARQUETERIE CABINET

With tambour panels at the top enclosing four drawers and open shelves, with a writing slide in the centre, and two doors below enclosing a drawer and shelf, the whole inlaid with branches of flowers on tulip-wood ground, with scroll borders veneered with king-wood, surmounted by a Brescia marble slab.

45 in. high, 32 in. wide.

£1,365

Purchased by Monsieur S. Fournes, of Paris.

Sale, June 6th 1929, Lot 90

A SUITE OF LOUIS XVI FURNITURE

With gilt framework carved with fluting, palm-leaves and rosettes, the seats and backs stuffed and covered with Aubusson tapestry woven with children, subjects from Æsop's Fables, flowers, and borders of pearl ornament on salmon-pink ground, consisting of:

A settee, 6 ft. 2 in. wide.

Eight fauteuils.

£1,260

Purchased by Monsieur Polotvsoff, of Paris.

Sale, June 26th-27th 1929, Lot 107

A REGENCE COMMODE

With two drawers, the front of serpentine shape inlaid with trellis-pattern panels in tulip- and king-wood, mounted with ormolu borders chased with foliage and scrollwork in the manner of Cressant, and surmounted by a Brescia marble slab.

50 in. wide.

£1,207 10*s.*

Purchased by Monsieur E. Bensimon, of Paris.

Sale, March 14th 1929, Lot 83

A BOULLE COMMODE

With three drawers and rounded ends, inlaid with arabesque foliage in brass on tortoiseshell ground, and mounted with ormolu handles and escutcheons finely chased with acanthus foliage, with a female mask on the lower drawer, at each end is a tapering column overlaid with tortoiseshell and supporting boldly chased ormolu scrollwork, the whole surmounted by a veined-marble slab with ormolu border.

4 ft. 3 in. wide.

£1,050

Purchased by Sir Robert Abdy, Bart.

Sale, July 11th 1929, Lot 39

A PAIR OF SHERATON MARQUETERIE COMMODES

Of semicircular shape, each enclosed by one door, inlaid with panels of flowers, Classical vases, and arabesques in various woods on satin-wood ground, banded with tulip- and rose-wood.

50 in. wide.

Formerly the property of the Duke of Devonshire at Lismore Castle, Lismore.

£1,050

Purchased by Messrs. Mallett & Son.

Sale, July 4th-5th 1929, *Lot* 90

AN ITALIAN WALNUT TABLE

With folding top, the ends and centre support carved with caryatid figures, gryphons, a mask, and strapwork.

38 in. wide.

Sixteenth century.

£945

Purchased by Messrs. Gooden & Fox.

Sale, July 11th 1929, Lot 14

SIX QUEEN ANNE WALNUT CHAIRS

With shaped backs, carved at the top with a shell and scroll foliage, on cabriole legs carved with shells, and ball-and-claw feet.

£924

Purchased by W. E. Palmer, Esq.

Sale, December 5th 1928, Lot 100

A LOUIS XV MARQUETERIE TABLE

With sliding top, and drawer fitted with a writing-slide and divisions, the top inlaid with a musical trophy in coloured woods on a cube-pattern ground, and with panels of cube-pattern round the sides in king-wood borders, mounted with ormolu handles and corner-mounts chased with laurel-wreaths, foliage, and masks, and with an ormolu gallery round the top.

31 in. wide.

Stamped "G. KEMP, ME."

£840

Purchased by Messrs. Gooden & Fox.

Sale, July 18th 1929, Lot 85

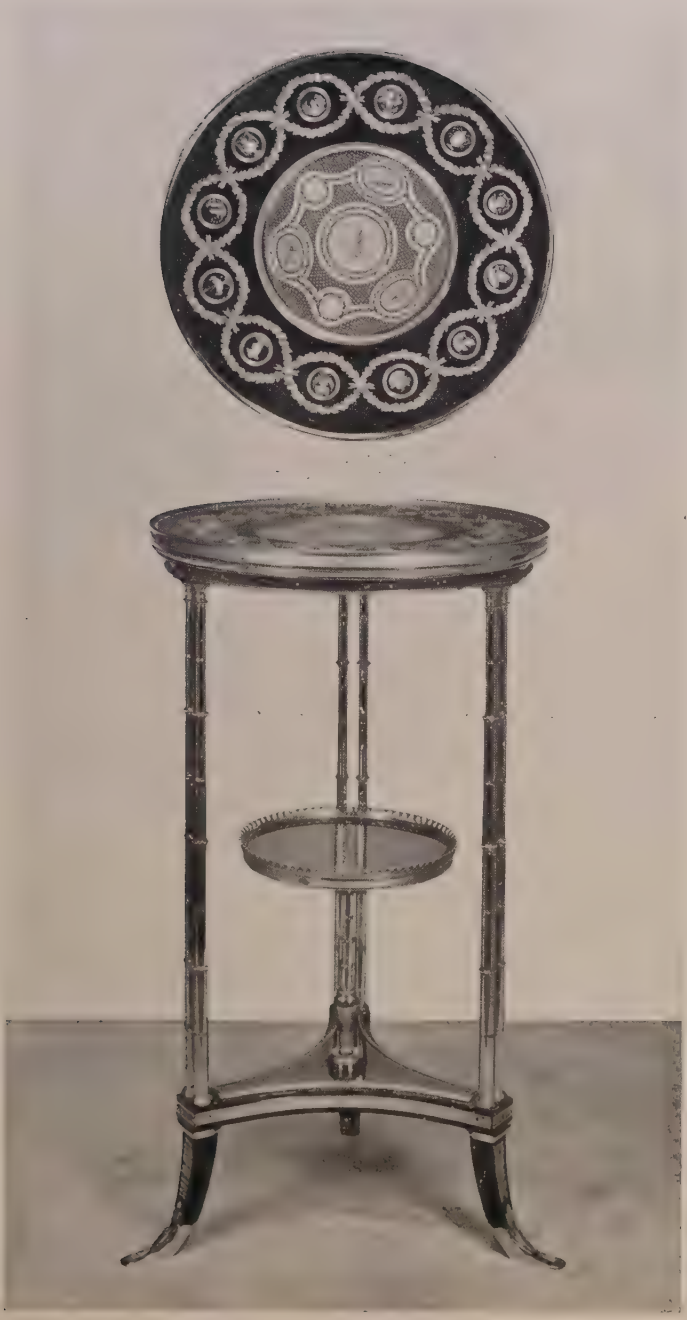
A LOUIS XVI CIRCULAR TABLE

Of amboyna-wood, the top set with a Sèvres plaque painted with Cupid and trophies in grisaille and laurel-wreaths on turquoise œil-de-perdrix ground, surrounded by twelve Sèvres blue and white plaques with Cupids and amatory subjects in relief, enclosed in ormolu laurel-wreaths chased in the manner of Gouthière, supported on ormolu cluster-column legs, with a tazza-shaped shelf below.

16 in. diam.

£766 10s.

Purchased by E. Phillips, Esq.



Sale, July 18th 1929, Lot 86

SIX WILLIAM AND MARY WALNUT CHAIRS

The backs pierced, and carved with vases, shells, foliage, and strapwork, on carved baluster-shaped legs, with X-shaped stretchers, and claw feet, the seats covered with brown leather.

£714

Purchased by Messrs. M. Harris & Sons.

Sale, November 22nd 1928, Lots 42 and 44

SIX QUEEN ANNE CHAIRS

With stuffed seats and backs, on walnut cabriole legs carved with acanthus foliage, and scroll feet.

£693

Purchased by W. E. Robinson, Esq.

A QUEEN ANNE ARM-CHAIR

En suite, with spoon back.

£430 10s.

Purchased by Messrs. M. Harris & Sons.

Sale, December 13th 1928, Lot 116

A PAIR OF GEORGIAN CONSOLE TABLES

Designed in the manner of William Kent, carved with figures of eagles, painted white and partly gilt, supporting shaped slabs of veined yellow marble with ormolu borders

50 in. wide.

£525

Purchased by Messrs. M. Harris & Son.

Sale, December 5th 1928, Lot 153

SIX WILLIAM III WALNUT CHAIRS

The backs and stretchers carved with foliage and scrollwork, on turned legs with X-shaped stretchers, the seats covered with maroon velvet.

£525

Purchased by Messrs. Mallett & Son.

Sale, June 26th-27th 1929, Lot 129

A BEAUVAIS TAPESTRY THREE-LEAF SCREEN

Woven with a Berainesque design, with two nymphs beneath a drapery canopy in the centre, and medallions of classical figures and cupids at the sides, festooned with flowers and scrollwork, and enclosing figures of peacocks, sphinxes, and classical vases.

7 ft. high, 9 ft. 9 in. wide.

£682 10*s*.

Purchased by Monsieur S. Founes, of Paris.

NEEDLEWORK

Sale, May 2nd 1929, *Lot* 38

A SET OF THREE NEEDLEWORK TESTER VALANCES
CIRCA 1590

They depict "An Allegory of Life," and represent the passage of man from infancy to death, subject to the influence of Religion, Faith, Hope, Piety, and the Saints.

In the first valance a child is seen in the charge of two Celestial beings, emblematic of Religious Piety and Love.

In the second is seen the Triumph of the Christian Faith over Sin and Death.

The third valance shows the man at point of Death, receiving the last Sacraments. The scenes take place in wooded landscapes.

Formerly at Littlecote.

£1,155

Purchased by Messrs. Mallett & Son.

TAPESTRY

Sale, July 4th-5th 1929, *Lot* 122

A PANEL OF FRENCH TAPESTRY

Woven with birds among flowering plants, in the Gothic taste, on dark blue ground.

7 ft. 4 in. high, 11 ft. 3 in. wide.

Early sixteenth century.

£7,350

Purchased by MM. Bacri Frères, of Paris.

Sale, March 14th 1929, Lot 89

FOUR PANELS OF BRUSSELS TAPESTRY

Woven with landscapes and coast scenes after David Teniers the Younger, and inscribed: " D. TENIERS FEC."

The subjects represented comprise:

A COAST SCENE, with fishermen bargaining on a quay and others arriving in boats, with a castle on the right.

A WINTRY LANDSCAPE, with a group of peasants about to kill a pig before a cottage in the foreground, and with skating scenes and a snow-storm in an extensive landscape in the background.

A SUMMER LANDSCAPE, with peasants with cattle and sheep beneath the shade of trees in the foreground, and other cattle and buildings in the distance.

A WOODED LANDSCAPE, with a group of sportsmen regaling outside an inn with attendants, with hounds and a peasant passing along a road, with extensive scenes in a woody landscape in the distance.

The borders woven with red and buff scrollwork entwined with garlands of flowers and with a coat-of-arms in the top border of Filippo Archinto (1644-1712) of Milan, who married Camilla, daughter of the Marchese Girolamo Stampa.

Bearing the Brussels mark, and signed I. VR BORGHT AND A. CASTRO, and one panel signed I. BORCAT.

Comprising an oblong panel, 13 ft. 4 in. high, 13 ft. 9 in. wide.

Another, 13 ft. 4 in. high, 15 ft. wide.

An upright panel, 13 ft. 4 in. high, 12 ft. 3 in. wide.

Another, 13 ft. 4 in. high, 11 ft. wide.

Exhibited at the Franco-British Exhibition, 1921.

£6,510

Purchased by H. Simmons, Esq., of London.

I·V·BORCAT A·CASTRO

Sale, June 12th 1929, Lot 121

A PANEL OF GOBELINS TAPESTRY

Woven with a scene from Ariosto's Poem of "Orlando Furioso," depicting Orlando and a peasant and his daughter in the foreground and the wedding scene in the background.

Signed "Cozette," and dated 1766.

10 ft. high, 11 ft. 10 in. wide.

£3,412 10s.

Purchased by H. Simmons, Esq., of London.

Sale, March 14th 1929, Lot 90

THREE PANELS OF BRUSSELS TAPESTRY

Woven with subjects after Teniers, one depicting fishermen and other figures on a quay, with fishing-smacks arriving, and a castle on the right, the other two illustrating peasants with barrels of fish and wine in the foreground of extensive landscapes, in frame-pattern borders enriched at the sides and corners with wreaths of flowers and amatory trophies.

Bearing the Brussels mark, and signed "Jac VD. Borcht."

Comprising:

An oblong panel, 9 ft. 8 in. high, 17 ft. 4 in. wide.

An upright panel, 9 ft. 8 in. high, 8 ft. 7 in. wide.

Another, 9 ft. 8 in. high, 8 ft. 4 in. wide.

Exhibited at the Franco-British Exhibition, 1921.

£3,150

Purchased by B. Simmons, Esq., of London.

CARPETS

Sale, June 26th-27th 1929, *Lot* 289

AN ISPAHAN CARPET

Finely woven with a design of arabesques, cone ornaments and foliage on ruby ground, with a similar design on dark blue ground round the border.

17 ft. long, 6 ft. 6 in. wide.

Late sixteenth century.

£1,627 10*s*.

Purchased by Monsieur E. Tabbagh, of Paris.

Sale, July 4th-5th 1929, Lot 116

AN ISPAHAN CARPET

Woven with foliage and conventional geometrical ornaments in colours on red ground, with similar design on dark blue ground round the border, with narrow red and green edges.

15 ft. 6 in. by 6 ft. 4 in.

Sixteenth century.

£1,102 10s.

Purchased by Monsieur A. G. Brimo de Laroussilhe.

APPENDIX

A SELECTION OF NOTABLE PRICES OBTAINED FOR FURNITURE

ENGLISH SECTION

A PAIR OF CHIPPENDALE MAHOGANY WRITING-DESKS, of serpentine shape, each fitted with drawers and a cupboard, the angles boldly carved in high relief with branches of flowers, acanthus-foliage and scrollwork, 4 ft. 9 in. wide.

£2,730

FOUR QUEEN ANNE CHAIRS, with stuffed seats and backs covered with striped red and white silk, on cabriole legs decorated with foliage, shells, and arabesques in gilt plasterwork.

£367 10s.

A QUEEN ANNE SETTEE, with stuffed winged back, on gilt legs of baluster and scroll design, with interlaced stretcher, 5 ft. 3 in. wide.

£525

SIX X-SHAPED ARM-CHAIRS, the frameworks carved with foliage, lacquered red and partly gilt, the seats and shield-shaped backs stuffed, and covered with red silk. English, early eighteenth century.

£1,155

A QUEEN ANNE WALNUT ARM-CHAIR, with interlaced back carved with a shell and foliage, on cabriole legs carved with scrollwork, and ball-and-claw feet.

£420

TWO CHAIRS, nearly similar.

£357

THREE WALNUT CHAIRS AND TWO ARM-CHAIRS, with spiral walnut legs and stretchers, the seats and backs covered with petit-point needlework. English, middle of seventeenth century.

£525

SIX QUEEN ANNE CHAIRS, with walnut cabriole legs and club feet, the seats and backs stuffed and covered with old English tapestry, woven with flowers and foliage on grey ground.

£1,365

A CHIPPENDALE MAHOGANY WINGED BOOKCASE, with glazed folding doors, drawer in the centre forming secretary, 9 ft. 9 in. wide.

£378

A PAIR OF HEPPLEWHITE MAHOGANY ARM-CHAIRS, with heart-shaped backs carved with the Prince of Wales, plumes, on fluted tapering legs.

£315

A PAIR OF CHIPPENDALE MAHOGANY SIDE-TABLES, carved with masks and acanthus foliage, 5 ft. 6 in. high, 3 ft wide.

£819

TWELVE CHIPPENDALE MAHOGANY CHAIRS, with ladder-pattern backs, on straight legs.

£525

A QUEEN ANNE MIRROR, with borders of bevelled looking-glass and shaped top, in narrow gilt frame, 6 ft. 6 in. wide.

£357

A SHERATON MAHOGANY WRITING-TABLE, with five drawers, slides at the ends, 5 ft. 4 in. wide.

£315

A SUITE OF ADAM FURNITURE, of French design, with stuffed seats and oval backs, the frameworks carved with fluting, scale-pattern, and honeysuckle-ornament, consisting of two settees, 7 ft. wide, and nine arm-chairs.

£304 10*s.*

A SHERATON MAHOGANY SUITE, inlaid with fluting and fan-ornament in satin-wood, carved with a vase and laurel festoons.

£420

A CHIPPENDALE MAHOGANY ARM-CHAIR, with fluted arm-supports, and fluted columns at the back.

£315

A WILLIAM III CONSOLE TABLE, supported on six baluster legs with shaped stretcher, 5 ft. 9 in. wide.

£483

A SMALLER TABLE, en suite.

£357

A QUEEN ANNE RED LACQUER CABINET, with doors at the top, mounted with panels of looking-glass and enclosing drawers, pigeon-holes and cupboard, with sloping centre forming secretary and four drawers below, the whole decorated with Chinese landscapes, figures and summer-houses in black and gold on red ground, and the top arched, 40 in. wide.

£1,029

AN ELIZABETHAN OAK BUFFET, with cupboard in the upper part, with splayed sides and two doors below, the panels inlaid with flowers and foliage in marqueterie of boxwood and holly, and the borders carved with scrollwork and gadrooning, the cornice supported by two turned balusters with Ionic capitals, 4 ft. 6 in. wide.

£546

A SHERATON MAHOGANY WINGED BOOKCASE, with glazed folding doors at the top, drawer in the centre forming secretary, 8 ft. 6 in. wide.

£651

TWO CHIPPENDALE MAHOGANY ARM-CHAIRS, with stuffed seats and backs, the arm supports and cabriole legs carved with fluting and foliage and partly gilt, on scroll feet.

£309 15s.

A QUEEN ANNE MIRROR, with arched top and border of bevelled glass, the top engraved with the monogram A.W., 6 ft. 4 in. high, 2 ft. 9 in. wide.

£304 10s.

A MAHOGANY SIDE-TABLE, of semicircular shape, of Louis XVI design, with three drawers in the frieze and open shelves below and surmounted by a veined white marble slab, 55 in. wide.

£336

TEN CHIPPENDALE MAHOGANY CHAIRS, with pierced vase-shaped centres to the backs, slightly carved with foliage.

£378

FOUR SHERATON SATIN-WOOD ARM-CHAIRS, with shield-shaped backs painted with flowers in colours.

£378

THREE WINDOW-SEATS, en suite, 3 ft. 6 in. wide.

£399

A PAIR OF SHERATON MAHOGANY SIDEBOARDS, with serpentine fronts, fitted with drawers, cellarettes, and cupboards, 6 ft. wide.

£483

A PAIR OF SHERATON MAHOGANY CABINETS, with glazed folding doors at the top, drawer in the centre and cupboard below, 4 ft. wide.

£294

SIX QUEEN ANNE WALNUT CHAIRS, on cabriole legs and club feet.

£294

A PAIR OF SHERATON SIDE-TABLES, of semicircular shape, with mahogany tops banded with satin- and rose-wood, 45 in. wide.

£283 10*s.*

A SET OF THREE CHIPPENDALE MIRRORS, in gilt frames pierced and carved with scrollwork, 7 ft. high, 3 ft. 8 in. wide.

£231

SIX ADAM MAHOGANY STOOLS, on rectangular tapering legs, 41½ in. wide.

£252

A CHIPPENDALE SMALL TRIPOD TABLE, with balustrade round the top, on open scroll tripod carved with foliage, 9 in. diam.

£220 10*s.*

A SHERATON SATIN-WOOD CABINET, with glazed folding doors at the top, drawer in the centre forming secretary, and three drawers below, banded with rose-wood and inlaid with fluting, 3 ft. wide.

£273

EIGHT CHIPPENDALE MAHOGANY CHAIRS AND TWO ARM-CHAIRS, the centres of the backs pierced with honeysuckle ornament, on fluted legs.

£409 10*s.*

A PAIR OF CHIPPENDALE MAHOGANY WINDOW-SEATS, on rectangular legs, the stretchers pierced with latticework, the tops covered with woolwork, 34 in. wide.

£294

A CHIPPENDALE MAHOGANY TABLE, with four drawers, the lower border and cabriole legs carved with foliage, shells and scrollwork, on ball-and-claw feet, 28 in. wide.

£236 5s.

A QUEEN ANNE WALNUT SETTEE, with double back and scroll arms, on cabriole legs and club feet, 5 ft. wide.

£257 5s.

A SQUARE MAHOGANY TABLE, of Chippendale design, with escalloped top, on tripod carved with eagles' heads and foliage, and ball-and-claw feet, 22½ in. square.

£252

TWELVE SHERATON MAHOGANY CHAIRS, with shield-shaped backs.

£273

FIVE HEPPLEWHITE MAHOGANY CHAIRS AND ONE ARM-CHAIR, with shield-shaped backs, pierced with Prince of Wales' plumes.

£231

FOUR CHIPPENDALE MAHOGANY CHAIRS, with vase-shaped centres to the backs, carved with tassels, branches of foliage, and a shell.

£294

A PAIR OF ORMOLU CANDELABRA, chased with busts and supported by caryatid figures of lions, 31 in. high; and SEVEN BRASS CANDELABRA.

£367 10s.

A SUITE OF CHIPPENDALE MAHOGANY FURNITURE, the borders carved with latticework, and with pierced latticework stretchers, consisting of:

Two settees, 5 ft. wide.
Eight arm-chairs, with stuffed seats and backs.
Eight chairs.
A card-table, 3 ft. wide.
A centre-table, with pierced latticework gallery, 3 ft. wide.

£735

A SUITE OF LOUIS XIV FURNITURE, with walnut frameworks with scroll arms, slightly cabriole legs and square feet, the borders beneath the seat carved with foliage, the seats and backs stuffed and covered with Beauvais tapestry, consisting of: Four fauteuils; four chairs.

£2,257 10s.

A REGENCE COMMODE, with shaped front and two drawers inlaid with panels of cube pattern in king-wood and boldly mounted with ormolu borders and corners, 4 ft. 10 in wide, stamped CAREL.

£1,102 10s.

A LOUIS XV OBLONG PARQUETERIE TABLE, with door forming a cupboard, the top and sides inlaid with panels of rosettes and trellis-work on satin-wood ground, 18½ in. wide, stamped P. POINTE.

£1,102 10s.

ANOTHER, with sliding top enclosing divisions, the top inlaid with scroll-work in tulip-wood, and with cube pattern panels round the sides outlined with king-wood, 31½ in. wide.

£525

A SUITE OF LOUIS XV FURNITURE, the frameworks carved with laurel foliage painted white and partly gilt, stamped P. REMY.

£945

SIX LOUIS XV FAUTEUILS, of nearly similar design to the preceding, the frameworks carved with flowers and painted white and gold, stamped P. REMY.

£756

A LOUIS XV SETTEE, the framework carved with flowers and scroll-work and painted white, the seat and back stuffed and covered with flowered yellow silk damask, 8 ft. 6 in. wide.

£1,102 10s.

A LOUIS XV WRITING-TABLE, with drawer and sliding top, and drawers below and at the end, entirely veneered with tulip-wood, 35 in. wide.

£945

A LOUIS XV MARQUETERIE ESCRITOIRE, with fall-down front, inlaid with a musical trophy, flowers, and scrollwork in tulip-wood borders, 34 in. wide.

£325 10s.

A LOUIS XV SMALL MARQUETERIE TABLE with drawer enclosing writing slide with marble top.

£409 10s.

A SUITE OF LOUIS XV FURNITURE, with gilt frameworks carved with flowers, the seats and backs stuffed and covered with needlework with flowers and ribands in pink and green silk on white ground, consisting of:

A settee, 5 ft. 9 in. wide.
Six fauteuils. £714

A SIX-LEAF SCREEN, mounted with panels of Louis XVI needlework, the back covered with pink brocade, 5 ft. 6 in. high.

£141 15s.

A PAIR OF BERGERES, with gilt frameworks of Louis XV design, the seats and backs stuffed and covered with Beauvais tapestry.

£756

A PAIR OF MARQUETERIE COMMODES, of Louis XV design, inlaid with branches of flowers on king-wood ground, mounted with ormolu scroll borders, handles and escutcheons, and surmounted by veined white marble slabs, 50 in. wide.

£1,470

A HĀRPSICHORD, by Pascal Taskin, 1788, in rose-wood case with inlaid satin-wood borders, on fluted legs and stand, with ormolu mounts, the interior painted with flowers.

£514 10s.

A LOUIS XV LIBRARY TABLE, with three drawers, veneered with tulip-wood, mounted with ormolu handles and corners chased with foliage and scrollwork, 4 ft. 10 in. wide.

£325 10s.

A REGENCE LIBRARY TABLE, with three drawers, veneered with tulip-wood, mounted with ormolu borders and handles, 5 ft. 9 in. wide.

£703 10s.

A SMALLER DITTO, with three drawers, veneered with tulip- and king-wood, and mounted with ormolu handles and corners chased with foliage and scrollwork, 44 in. wide.

£325 10s.

A LOUIS XV LIBRARY TABLE, with three drawers, veneered with tulip-wood in king-wood borders, mounted with ormolu handles, escutcheons, and corners chased with foliage and scrollwork, 5 ft. 9 in. wide.

£651

A LOUIS XVI MAHOGANY SECRETAIRE, with cylinder front, three drawers above and three below, and a slide at each end, mounted with ormolu fluted borders and escutcheons chased with flowers, surmounted by a veined white marble slab, and ormolu gallery, 4 ft. 8 in. wide.

£882

A SUITE OF LOUIS XV FURNITURE, with gilt frameworks carved with laurel foliage, the seats and backs stuffed, and covered with green silk damask, consisting of two settees, 8 ft. wide. Two bergères, and six fauteuils.

£787 10s.

A SUITE OF LOUIS XV FURNITURE, with gilt frameworks carved with flowers and scrolls, consisting of a settee, 4 ft. 9 in. wide, and six fauteuils.

£735

A PAIR OF BOULLE CABINETS, inlaid with arabesques in brass and white metal, and mounted with ormolu masks, 29 in. wide.

£651

A LOUIS XIV GILT CONSOLE TABLE, boldly carved with shells, foliage and scrollwork, and the frieze incised with a trellis design, supported on eight legs, 7 ft. 10 in. wide.

£525

A LOUIS XV LIBRARY TABLE, with the drawers veneered with king-wood and mounted with ormolu handles, the top covered with black leather, 5 ft. 9 in. long; and A CARTONNIER, with seven pigeon holes, 33 in. wide.

£672

A LOUIS XV MARQUETERIE SECRETAIRE, with three drawers below and sloping centre enclosing drawers and pigeon holes, and doors enclosing shelves at the back, stamped with the mark of Caffiere, 40 in. wide.

£575

A LOUIS XVI MARQUETERIE TABLE, with three drawers and a shelf below, and surmounted by an ormolu gallery, 19 in. wide.

£399

A LOUIS XV MARQUETERIE TABLE, with a writing-slide, and drawer fitted with divisions and small drawers, the whole inlaid with trophies, vases, branches of flowers and strapwork, and a gallery round the top, on ormolu claw feet, 21½ in. wide.

£924

A LOUIS XV PARQUETERIE TABLE, the sides veneered with panel of cube pattern in tulip-wood and with mahogany top, fitted with a drawer and sliding top, 26 in. wide.

£714

A LOUIS XVI MAHOGANY COMMODE, with three drawers in the frieze and two drawers below, 50 in. wide, stamped J. H. Riesener ME.

£441

A MARQUETERIE TABLE, with three drawers, inlaid with panels of flowers on tulip- and king-wood ground, and mounted with ormolu gallery, 18½ in. wide.

£399

A LOUIS XVI TWO-TIER MAHOGANY TABLE, with tray top and shelf below, inlaid with trelliswork in satin-wood, and the frieze set with eight Sèvres plaques, the top and shelf surrounded by ormolu galleries, stamped J. H. Riesener.

£609

A LOUIS XVI PARQUETERIE COMMODE, with sliding-top enclosing a writing-slide and small drawers, and with two drawers below, 38 in. wide.

£325 10s.

A LOUIS XV LIBRARY TABLE, with three drawers, veneered with tulip-wood in king-wood borders, mounted with ormolu handles, 5 ft. 3 in. wide, stamped F. Reizell ME.

£651

A PAIR OF LOUIS XVI OBLONG STOOLS, with gilt frameworks carved with beading, 7 ft. 9 in. long.

£367 10s.

A SUITE OF FURNITURE, of Louis XV design, with gilt frameworks, the seats and backs stuffed and covered with flowered pink silk brocade, consisting of a settee, 6 ft. 6 in. wide, and four fauteuils.

£325 10s.

A PAIR OF WALNUT COMMODES, each with one door in the front, and splayed angles, boldly carved with allegorical figures, animals, shells, and strapwork, 33 in. high, 7 ft. 9 in. wide. Italian, seventeenth century. Surmounted by veined red marble slabs, with giallo marble borders.

£504

FOUR LOUIS XVI FAUTEUILS, with gilt frameworks carved with acanthus leaves, the frameworks stamped DELAISEMENT.

£399

A LOUIS XVI CIRCULAR TRIPOD TABLE, with adjustable top set with a Sèvres plaque, painted with flowers on turquoise ground, in tulip-wood border with ormolu gallery, with shelf below inlaid with rosettes and trelliswork in tulip- and king-wood, 12½ in. diam.

£257 5s.

A LOUIS XVI SMALL MAHOGANY WRITING-TABLE, with a writing-slide and drawer at each end, set with Sèvres plaques painted with festoons of flowers on turquoise ground, mounted with an ormolu frieze chased with rosettes and scroll foliage, and ormolu borders chased with foliage and beading, the top covered with leather and mounted with an ormolu gallery, 31½ in. wide.

£325 10s.

A BOULLE DWARF CABINET, inlaid with arabesques, masks, and foliage in brass and white metal on tortoiseshell ground, 5 ft. wide.

£420

A SUITE OF GILT FURNITURE, with gilt frameworks, the seats and backs covered with French tapestry woven with figures, trophies, and flowers in pink borders, consisting of four settees and eight fauteuils

£441

A LOUIS XV OBLONG SEAT, carved with foliage and scrollwork and painted white, the top covered with Savonerie tapestry, 6 ft. 10 in. long.

£315

A FOUR-LEAF SPANISH LEATHER SCREEN, painted with birds and flowers in colours on gold ground, 7 ft. high.

£325 10s.

AN ITALIAN WALNUT CASSONE, the borders carved with scale- and chequer-pattern, 6 ft. 6 in. wide. Sixteenth century.

£630

AN ITALIAN WALNUT SEAT, boldly carved with gadrooning and fluting, 8 ft. 6 in. wide. With red velvet cushion.

£399

AN ITALIAN WALNUT CASSONE, with carved rosette and fluted borders, 9 ft. wide. Sixteenth century.

£231

TAPESTRY

A SET OF FIVE PANELS OF BRUSSELS TAPESTRY, woven with the story of Achilles. Bearing the Brussels mark, and signed P. V. D. Borcht. Comprising:

An oblong panel, 10 ft. high, 16 ft. 6 in. wide.
Another, 10 ft. high, 14 ft. 6 in. wide.
An upright panel, 10 ft. 9 in. high, 6 ft. 6 in. wide.
Another, 10 ft. high, 6 ft. 2 in. wide.
Another, 10 ft. high, 7 ft. 4 in. wide.

£4,095

A SET OF FOUR PANELS OF ENGLISH TAPESTRY, woven with a Berainesque design of Classical architecture, Nymphs, children, and animals on a brown background, with numerous birds, drapery festoons, and garlands of flowers introduced into the design, the borders woven with caryatid figures, vases of flowers and scrollwork on brown ground, with narrow riband-pattern edge. Probably by John Vanderbank. Late 17th century.

£3,885

AN OBLONG PANEL OF FLEMISH TAPESTRY, woven with a camp scene in an extensive landscape, 10 ft. 9 in. high by 16 ft. wide. Early eighteenth century.

£1,050

A SET OF FOUR PANELS OF BRUSSELS TAPESTRY, woven with Teniers' subjects of peasants in landscapes, and a large group of peasants

merrymaking and regaling outside an inn, in narrow borders woven with rosettes and ribands in buff and red. Bearing the Brussels mark, and signed J. D. Vos. Early eighteenth century.

£2,152

TWO PANELS OF BRUSSELS TAPESTRY, woven with Teniers' subjects of peasant figures with cattle in the foreground of extensive landscapes, in narrow borders woven with foliage, ribands, and scrollwork in red and brown. Bearing the Brussels mark, and inscribed D. TENIERS. Early eighteenth century.

£1,785

A PAIR OF OBLONG PANELS OF SOHO TAPESTRY, probably by Vanderbank, woven with Chinese figures in landscapes on brown ground with branches of foliage and vases of flowers and fruit round the borders, comprising:

An oblong panel, 7 ft. 4 in. high, 16 ft. wide.

Another, 7 ft. 4 in. high, 10 ft. 6 in. wide.

£1,575

A PANEL OF FLEMISH TAPESTRY, woven with Amphitrite, mermaids, and marine Deities, 12 ft. high, 25 ft. 6 in. wide. Early eighteenth century.

£1,470

A SMALL PANEL OF FLEMISH TAPESTRY, woven with a historical subject in two panels, 5 ft. 6 in. high, 5 ft. wide. Early sixteenth century.

£1,102 10s.

THREE PANELS OF FLEMISH TAPESTRY, woven with hunting scenes, with portions of borders woven with flowers and fruit. Seventeenth century. 8 ft. 9 in. high by 16 ft. wide; 9 ft. high by 10 ft. 6 in. wide; 10 ft. high by 10 ft. 3 in. wide.

£661 10s.

A GOBELINS PANEL OF TAPESTRY, woven with scenes from the life of Saint Paul, in narrow frame-pattern border, 8 ft. 6 in. high, 19 ft. 3 in. wide. Eighteenth century.

£504

A FLEMISH PANEL OF TAPESTRY, woven with a hunting scene in an extensive landscape, the border woven with flowers and fruit on buff ground, 12 ft. high, 21 ft. wide. Sixteenth century.

£351 15s.

A PANEL OF BRUSSELS TAPESTRY, woven with peasants and animals in the foreground and a wooded landscape in the distance, in brown frame-pattern border, 10 ft. high, 7 ft. 3 in. wide. Early eighteenth century.

£682 10s.

A PANEL OF FLEMISH TAPESTRY, woven with the Crucifixion, with the two Marys and Saint John at the foot of the Cross, and Saint Matthew and Saint Peter at the sides, 3 ft. 2 in. high, 6 ft. 8 in. wide. In gilt frame. Early sixteenth century.

£756

FOUR SMALL PANELS OF SCANDINAVIAN TAPESTRY, woven with scenes from the Life of Christ, in borders of flowers on brown ground, 22 by 20 in. Seventeenth century.

£399

A PANEL OF BRUSSELS TAPESTRY, woven with five peasant figures in the foreground of a woody landscape. Signed P. V. D. Borcht. Early eighteenth century. 10 ft. 4 in. high, 9 ft. 8 in. wide.

£357

A PANEL OF BRUSSELS TAPESTRY, woven with Classical figures, and with flowers, fruit, and birds, 9 ft. 4 in. high, 6 ft. 6 in. wide. Sixteenth century.

£399

A PANEL OF FLEMISH TAPESTRY, woven with Nymphs and a faun in a woody landscape, with Cupid in a tree, 12 ft. 3 in. high, 9 ft. wide. Late sixteenth century.

£336

A PANEL OF FLEMISH TAPESTRY, woven with birds among Gothic verdure, chiefly in green, 9 ft. high, 10 ft. 6 in. wide. Early sixteenth century.

£483

HANGINGS, CARPETS, AND RUGS

A PANEL OF GENOA VELVET, with a design of annular ornaments and sprays of carnations and other flowers, 5 ft. 3 in. high, 4 ft. wide. Early sixteenth century.

£630

A PAIR OF GOBELINS TAPESTRY CURTAINS, woven with vases of flowers standing on marble columns in framework borders, with a fleur-de-lys in a cartouche at each corner, 12 ft. 9 in. high, 4 ft. 6 in. wide. Mounted in amber velvet borders.

£472 10s.

TWO PANELS OF ITALIAN EMBROIDERY, worked with figures playing musical instruments, vases of flowers, and architecture, 12 ft. 6 in. high, 11 ft. wide. Seventeenth century.

£420

A HANGING, of Italian crimson velvet, with a design of foliage and trelliswork in gold thread, 11 ft. 9 in. high, 7 ft. wide.

£315

AN INDO-PERSIAN CARPET, with a design of flower-sprays and trellis-work on grey ground, 21 ft. 3 in. by 9 ft. 9 in. Seventeenth century. With green border added.

£1,100

A CARPET, woven with a bold design of rosette ornaments, flowers, and arabesques in polychrome on ruby ground, 8 ft. 1 in. by 7 ft. 3 in. North-west Persian, early seventeenth century. Mounted with a striped blue, green, and yellow border at a later date.

£1,312 10s.

A SAVONERIE CARPET, with a design of foliage and fleur-de-lys on pink ground.

£336

ANOTHER, with a design of rosettes, flower sprays, and arabesques on salmon-pink ground, with striped red borders.

£339

TWO CAUCASIAN CARPETS, with birds, vases, and a star-shaped panel in brown on dark blue ground, with brown borders, 23 ft. 6 in. by 4 ft. 9 in.

£367 10s.

A SAMARKAND CARPET, with geometrical patterns on blue ground in narrow yellow and white border, 13 ft. 9 in. by 6 ft. 4 in.

£304 10s.

A CARPET, of Persian sixteenth-century design, with foliage and rosettes on red ground with wide dark blue border, 14 ft. 9 in. by 10 ft. 6 in.

£388 10s.

AN ISPAHAN RUG, with ruby ground woven with a design of formal flowers, 6 ft. 6 in. by 4 ft. 6 in. Sixteenth century.

£336

A COUBA CARPET, with blue and buff panels and green and grey trellis-work on red ground, with narrow border, 18 ft. 4 in. by 8 ft. 7 in.

£300

A PERSIAN CARPET, woven with a design of flower-sprays and trellis-work on blue ground, with rosette ornaments round the border on red ground, 12 ft. by 8 ft. Seventeenth century.

£504

SOME INFORMATION ABOUT CHRISTIE'S

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3. The Commission on Property bought-in is 5 per cent. on each Lot up to £100, and 2½ per cent. on each Lot exceeding £100, *on the sums actually bidden at the sale.*

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